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*"The International Magazine of Square Dancing"*



**November 1999**



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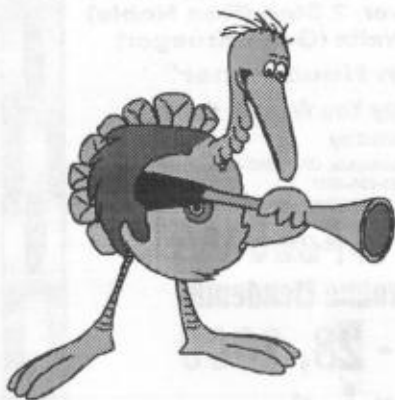
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**AMERICAN**   
**SQUAREDANCE**

*"The International Magazine of Square Dancing"*

**Publishers - Editors**

Ed & Pat Juaire

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# FROM THE EDITORS

ED & PAT JUAIRE



## THANKSGIVING

We feel it has been a very interesting year for square dancing and we look forward to what's ahead on the square dance horizon. The crystal ball is not clear but we do see a future for square dancing, maybe not as we have known it but certainly as a niche recreation.

Change was inevitable with square dancing. The generation which made it popular came from a time when people socialized. Now with so many forms of entertainment and recreational activities, single parent families, mom and dad both working so they can live up to some standard, we must set a course for square dancing that will push the right buttons with the general population, make it easy to learn and make it available at the right time. We must also find people who are interested in becoming callers and allow them to

present square dancing to their friends in ways we can't even imagine today.

Looking back, thanks is given to all those who made square dancing popular. Some of these people are well known throughout the square dance world, while others are only known within their local area. Each and every one of them contributed to square dancing's success.

On a personal note, Pat & I thank each and every one of you who have been so kind as to send letters, cards and e-mail letting us know you are keeping us in your prayers and wishing us a speedy recovery. The outpouring has been overwhelming. Pat is making slow and steady progress. She is at home and receives therapy there. I'm doing better and I should be back to normal within another month or two.



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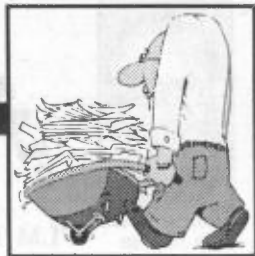
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BM 076 Blue Moon of Kentucky

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# FROM THE MAIL ROOM



## Thank You

Just a note to say hi and to express our most sincere thanks to you for running the "Milestone Award" article in the July issue of *American SquareDance*! It was, indeed, one of our highest points in our square dance life!

Thank you for including us!

Kindest personal regards,

*Jerry & Kathy Helt*

## Disagreements

While I agree with most of the article, I do not believe the ball should be bounced back and forth as to place the blame in either CALLERLAB or ACA organization. Instead, all present lists should be discarded and a new one developed that can be taught in 20 weeks or less and all other programs not be used or called. Do I think this will happen? Not in the foreseeable future because of iron set ideas of the leaders now in charge. I have been calling/teaching 35 years. A lot of water has gone under the bridge. Until all leaders of CALLERLAB and ACA agree to meet and establish a list with everyone at ease, and cool heads, and be willing to work together, I see a further decline in the Square Dance world.

If they really want to start to change things now is the time to get started by casting away ill feelings, be willing to give and take and not make demands. I

hope to see this take place before I go to the big Square Dance in the sky.

*Dale McClary  
Melbourne, FL*

I realize how difficult it is to edit and publish. I have a monthly callers note service and have had this title for the past 14 years. It is especially difficult when someone submits an article to publish, should I invoke my editorial privilege and re-write the article, or print it in its entirety?

I was a little concerned with the ACA Viewpoint that Bob Fisk submitted and was published in the September issue of ASD. In my estimation, the direct, slanderous attack that he imposed on CALLERLAB should not have been published. This article was not in the best interest of the entire square dance activity, and the animosity that was displayed probably did more damage to ACA's reputation than they will ever know.

I have no beef with ACA, and have no objection to a "National" callers association emerging that may differ in policy to that of CALLERLAB's. I do, however, take exception to Bob's potshots at CALLERLAB and wish that articles for submission could be screened for content, and only those articles that are not damaging to the



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interest of the activity should be published. Controversy is certainly welcome, however slander and mud-slinging should be omitted....in my opinion, we'll have enough of this come election time.

Sorry to have to draft this message, this is not my normal style, however I couldn't allow this to go unnoticed.

Thanks for listening.

Respectfully submitted,

*Al Stevens*  
proud CALLERLAB member

Ed (co-editor) comments: ASD appreciates your comments. It appears you (along with several other CALLERLAB members) and I read the submission differently. We have attempted to refrain from printing "negative" material since taking

over the publication in December 1997 but here is our reasoning for printing Bob Fisk's letter.

First, we are the only national publication left. We have been asked often "Why is there nothing from ACA in the magazine?" Second, many ask us what are ACA's goals? Third, we are asked what is ACA's position of dance programs? Fourth, what does ACA do to help square dancing?

ASD has asked ACA to put something together for some time. This is what we received. Bob did take a pot shot at the Board of Governors and at the lists but this is nothing new. ACA has been pushing the shorter list for some time and at the CALLERLAB convention last year (98), the T-2000 proposal

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*showed how the CALLERLAB members in attendance were deeply divided on the same topic.*

*Bob's closing indicated ACA's willingness to sit down again to discuss the issue of declining numbers of square dancers. That is an issue CALLERLAB has taken up and ASD has supported that position.*

*We can do nothing about the past but we sure can work together to set what happens in the future. The current CALLERLAB Chairman and BOG have set a new tone and new goals for the association and square dancing. I would hope that ACA will do the same. I believe both associations can get together and begin working on the issues which are best for square dancing. I would hope that does happen again and that ACA be open to suggestions as well.*

*Without working together, square dancing will not grow larger, but just be more divided and with fewer participants.*

### **Can Anyone Help?**

Many years ago I was able to

experience an African American Square Dance troop that performed at my grammar school in Chicago. I am trying desperately to find this troop or someone like them or maybe a group who can teach lessons for kids. I'm involved with the PTA at my sons school and thought that this would be a great experience for the kids to see especially since it's a predominant African American School.

If possible could you let me know if any dance troops still exist and where I can get in contact with them?

Thank you in advance

D White

e-mail: [Debi.White@abnamro.com](mailto:Debi.White@abnamro.com)

### **Silver Sounds Studios**

On Sunday, August 22, Jean and I attended a party and gathering at the home of Jack & Carole O'Leary, owners and producers of Silver Sounds Records.

The purpose of the visit was twofold. We were treated to a tour of the new Silver Sounds Studio - compact and technologically advanced for making and recording fine music, and I kept thinking, "Great toys, Jack!", even though I knew how serious this equipment was.



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The second purpose was to unveil a new record sub-label called *Sounds 2000*. The intent of this label is to offer more youthful, contemporary music reworked for square dancing. Hopefully appealing to new and younger dancers which the activity needs to prosper. *Sounds 2000* will and should appeal to the young and the young at heart. The first recording out will be a Back Street Boys number. By the time you read this, it should be available. The concept and music make a lot of sense as we are sliding into the next millennium and the need to adapt to the times to make square dancing more appealing to other generations is

sitting right in our laps.

Thanks to Jack and Carole for a very interesting and fun afternoon. I wish them good fortune in this endeavor. I'm looking forward to some "new" releases as a growing number of my customers are school age and have as much as told me they would like to see more identifiable music to dance to.

Looking to the future,

*Chris Pinkham*  
*Hillsboro New Hampshire*

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## **Jerry & Judy Biggerstaff in New Zealand**

Caller Jerry Biggerstaff and his wife Judy of Marion, North Carolina and dancers Dexter & Jo Ann Squibb of



Left to right: David McLoughlin, Dexter & Jo Ann Squibb  
Russ & Elva May Lindsay, Jerry & Judy Biggerstaff, and  
Audrey McLoughlin.

Asheville, recently returned home from a visit with newly acquired dancing friends in New Zealand. Jerry was the featured, invited caller at the Plus Muster Festival sponsored by the Orange City Squares in Tauranga on the Bay of Plenty.

President Eric Sutherland of the Orange City Squares summed up the event as follows: "I am sure we will all remember for a long time the pleasure and challenge Jerry gave us as we danced through the weekend." Hosts of the Americans during their stay in New Zealand were David & Audrey McLoughlin and Russ & Elva May Lindsay. Dexter declares, "We shall always be grateful for their generosity in sharing their glorious views and gardens, special eateries, their time and energy with us in sightseeing, and especially their wonderful squares at the

dance sessions."

The Biggerstaffs and Squibbs were impressed with the high quality of the New Zealand callers and dancers, and with their contagious spirit of enthusiasm for the activity. As Judy expressed

it, "We had fun and if we were too outgoing, it was because we felt so at home and at ease. Always we were greeted with friendly smiles, even when we offered the South-eastern U.S. style of handholds rather than the Western U.S. or

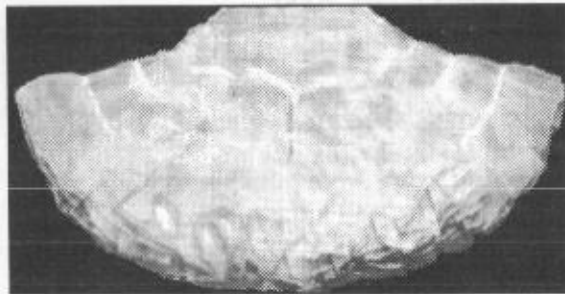
New Zealand style." Jo Ann commented, "Our farewell dinner was a special event for us. We were touched by the warmth and friendliness of everyone and were saddened to realize that it would be our last night in Tauranga. At the same time we were happy to be among so many new friends and dancers."

A charter member of the North Carolina Callers Association, Jerry calls for several clubs in the Asheville area. He has served on several committees of the Folk, Round, and Square Dance Federation in the Tar Heel state and currently chairs the Education Committee. Dexter and Jo Ann have been active square dancers since 1974 and currently serve as chairman of the North Carolina Federation's membership committee. They are members of a round dance

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*Judy Biggerstaff, Dexter  
Squibb, and Al Stewart*

## Radio Ads Benefit Dance

On Sunday, May 23, the Valley Trailers of Northridge, California, held their 4<sup>th</sup> Annual benefit dance to raise money for the radio advertising campaign headed by Jim & Lea Veronica of *Open Squares Magazine*.

Twelve callers and four cuers were on hand to lead the dancers. The callers included M.C. Mike Seastrom, Dick Hodnefield, Rod Shuping, Deborah Parnell, Gina Darcy, Charlie Robertson, Doug Houston, Dick Gaskill, Dick

Grisham, Lloyd Lewis, Sylvester Nealon, and Henry Grissett. The cuers were Cindy Mower, Jenny Quinn, Dan Fillman, and Jeanne Gaskill.

The hit of the afternoon was the appearance of two squares of elementary school dancers along with their 10 year old caller, Veronica Gravelins. After the youths had completed their tip, Deborah had Veronica come up and call for us old folks. Boy, did she lay us away!

Thanks to the many businesses, dancers and individuals in the area, the dance netted almost \$1,400.00 for the radio advertising campaign.

*John Nash  
Valley Trailers  
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## Smiling Squares reach 25!

A quarter century of fun and fellowship was celebrated recently when the Smiling Squares of Asheboro, North Carolina held its 25<sup>th</sup> anniversary dance at Village Green in Greensboro. More than 120 dancers representing about 30 clubs in the Triad area of the Tar Heel state



Caller Harry Morgan at the Smiling Squares anniversary dance.

attended the dance.

Nelson Jarvis of Columbia, South Carolina called square dance tips and Chris Hicks of High Point, NC cued rounds. Banners, posters, and other attractive decorations contributed to a festive occasion. Club member Patsy Varner assembled several photo albums and memory books with prints and mementos from the past 25 years. An individual member profile, illustrated with photos, was displayed. Club caller Harry Morgan announced that any couple observing a 25<sup>th</sup> wedding anniversary this year would be his guests for the dance. Two such couples were recognized - Chester & Vonnie Allison of the Single Squares in Greensboro and Terry & Patsy Isley of Chair City Squares in Thomasville. Harry and his wife Barbara presented



25<sup>th</sup> anniversary badges to each member of Smiling Squares.

Smiling Squares club president is Mary Caviness and has 28 members, including charter members Helen Spencer and Walter & Margaret Hall.

*Helen Spencer, Asheboro  
Al Stewart, Greensboro*

## Tar Heel State Convention

626 dancers, callers, cuers and spectators were on hand at the 10<sup>th</sup> Tar Heel State Convention in Raleigh, North Carolina August 20-21, a twelve percent increase over attendance at this event in 1998. Attendees represented all sections of the state, with the area east of Durham most heavily represented. In addition to North Carolina, other states represented were South Carolina, Virginia, West Virginia, and Maryland. Ten dancers from Maryland were there to promote the 49<sup>th</sup> NSDC to be held in Baltimore next June.

Off the dance floor, a major convention activity was a seminar "From Class Member to Club Member" moderated by Jerry Biggerstaff, chairman, Education Committee, Folk, Round, and Square Dance Federation of North Carolina. Participants were Paul Walker, Education Committee



Gold Leaf Squares received second place in the competition for best club display at the Tar Heel convention.

member and caller from Kannapolis, Judy Biggerstaff of Marion, the moderator's wife, and Steve & Ginny Riggio, club president from Lumberton. All participants agreed that retention of dancers is more important than their recruitment and that a generous portion of TLC is essential in retaining new club members.

Shirley Privette, a dancer from Wake Forest, served as coordinator of the Fashion Show, featuring 20 participants. Friday night after-party entertainment included a humorous skit staged by Chuck & Chris Hicks, caller-cuer team from High Point. Callers for the Saturday night after-party were Cleo Barker, Greg Jones, Jimmy Robeson, and Jerry Biggerstaff.



Registering for the 10<sup>th</sup> state convention in Raleigh are El & Evelyn Hebblethwaite of Greensboro. Three other couples welcome the Single Squares couple to the convention.

Halls were available for square, round, and contra dancing. Square dancing ranged from Mainstream to Advanced. Five clubs arranged attractive displays featuring club history and activities. Winners in the competition for best display were Angier Twirlers, first; Gold Leaf Squares of Wilson, second; and the Sandpipers of Sanford, third.

Ralph Kornegay, chairman, State Convention Committee, announced that the 11<sup>th</sup> State Convention will be at the North Raleigh Hilton in August 2000. In 2001, an additional 4,300 square feet of space for dancing will be available.

*Al Stewart  
Greensboro, NC*

## Sixteen Wheelers Square Dance Club

A graduation dance was held on August 28 at the Gallops Senior Center for the Sixteen Wheelers Square Dance Club (first in Georgia) of Columbus.



Sixteen Wheelers members and caller Bill Rahm (c).

The graduates (pictured above) are Jason Centric, Pam Davisson, Jean Johnson, Mike Bunch, Tracy Hall, Julie Demonet, Tommy Grier, James Chapman, Clint Stoe, not pictured Toby Ludwig, and standing is caller, Bill Rahm.

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The graduating class received words of congratulations from Columbus Mayor Bobby Peters and Ray & Janice Layson, President of the Georgia State Square Dance Association. Also attending was Sod Andrew, Georgia State Board Member, Sheriff Ralph Johnson, Mr. & Mrs. Shawn Humphries, St. Francis Hospital, friends, family members and local square dancers.

The Sixteen Wheelers performed locally on television August 4, in Columbus. Everything went great except for getting up at 4:30 am to arrive at the location at 5:45 am to start dancing at 6:05 am.

They were scheduled to perform at the 28<sup>th</sup> Annual Georgia State Square Dance Convention in Macon, on September 18.

Founders and organizers for the Sixteen Wheelers are Buck Oliver and Carolyn Weber who reside in Columbus and are active square dancers.

*Carolyn Weber  
Columbus, Georgia*

## RUSSIAN ATHLETES TRY SQUARE DANCING

A delegation of Russian athletes came to North Carolina this summer to participate in the Special Olympics World Games and were guests of the Lumber Jacks and Jills, of Lumberton, at a Western theme dinner.



Members of the Lumber Jacks and Jills join hands with Russian athletes awaiting instructions from caller Reggie Kniphfer.

Following a couple of tips, club members invited several of the athletes to join them in dancing. Club caller Reggie Kniphfer called and one of the athletes translated his calls in Russian. After a few minutes of dancing, happy smiles on the faces of the athletes gave evidence that they experienced pleasure in this activity. Steve Riggio is president of the Jacks

and Jills.

The City of Lumberton hosted the Russian athletes for several days prior to the competitive events held in the Raleigh-Durham-Chapel Hill area. Upon their arrival in Lumberton, the Russian delegation was welcomed by local residents in a ceremony honoring the visitors. Some of the athletes danced to the Motown, beach and 60's music played by the Lumberton Police Department's DARE band. Before competing in the World Games, the athletes toured two manufacturing plants in Lumberton and attended a pig-picking barbecue dinner in the nearby town of Rowland.

*Steve Riggion, Lumberton  
Al Stewart, Greensboro*

### **PENNSYLVANIA SQUARE & ROUND DANCE CONVENTION**

Close to a thousand dancers attended the 6<sup>th</sup> Pennsylvania Square and Round Dance Convention held in August at the Penn Stater Conference Center Hotel in State College, PA. Visitors from outside Pennsylvania came from Delaware, Florida, Illinois, Maryland, New Jersey, New York,



**Paula & Jon Coenmans and Truus & Jan.**

North Carolina, Ohio, Texas, Virginia, West Virginia, England (Cyril & Pat

Venton) and the Netherlands (Jan & Truus Hobijn and Jan & Paula Coenmans). The couples from the Netherlands were spending a two-week vacation in the United States, starting with the Pennsylvania Convention and ending with the Michigan Convention where they planned to meet up with a caller they had known when he was stationed in the Netherlands. They arrived at the Penn Stater the night before the convention began and immediately met up with some of the convention committees. They are very friendly and even helped out at the "stuffing party" getting the dancer packets ready for the next day. This was their first visit to the Pennsylvania Convention and they expressed great pleasure with the experience.

Over fifty callers, cuers and contra leaders participated in the dance filled weekend. All dancing was held under one roof in eight air-conditioned halls. There were many highlights of the weekend some of which included special events for solo dancers, contra, line and country-western dancing, seminars, square dance shops, and sewing room demonstrations. During the opening ceremonies Saturday evening, after a banner parade, Susan & Craig Allen, Past Presidents of the Pennsylvania State Federation, presented the "Circle of Service Award" to Ted & Joan Hawkins, current Presidents of the state federation. Ted & Joan have been active in square dancing for twenty years and have filled many roles of leadership during that period. A demonstration by the Clay Figures, a square dance group led by Caller Clay Goss, was enjoyed by all. Most impressive was the flawless

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execution of "Venus and Mars" and "Running Bear." The after-party on Friday evening consisted of skits and jokes emceed by Caller Carter Ackerman. Of course, there was the traditional "Die Hard" on Saturday evening.

Although everyone hated to see the convention come to an end, the good news is that we will be doing it all over again next year at the 7<sup>th</sup> Pennsylvania State Convention, to be held August 11 and 12 at the Penn Stater. There is a special registration fee for the year 2000 of \$10.00 per person until April 30,

2000. After that the fee will be \$17.00 per person. This special fee is a thank you from the State Federation to the dancers for their support of past conventions. Get in on this special rate - send your registration now to: Dave & Janet Baker, R.R. 2, Box 587, Martinsburg, PA 16662 (814)793-4443 or email: jan8fxfire@aol.com.

*Dane & Frank Niess  
Publicity Chairman*

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# AS I SEE IT

bob osgood

## **THE COLUMN THIS MONTH IS FOR THE NEWCOMER TO SQUARE DANCING -**

### **SO, WHY NOT SHARE YOUR COPY WITH SOMEONE IN A NEW DANCERS CLASS.**

I'd like to talk to those of you who are just starting out in square dancing. You may not know it, but scattered across North America and in many countries overseas, thousands of newcomers are experiencing the same feelings as you as they discover the fun this activity has to offer.

By this time, those who started square dance lessons in late September or early October are beginning to discover that something rather remarkable is happening. If you'll remember, a short time ago it took a little time after your caller told you to do a "right and left thru" or "pass thru" or "two ladies chain", to translate this new language into something your feet and hands could respond to. Now, you may find this response is coming almost without thinking. We call the process automatic reaction.

Actually it's the same type of response that you use when you've learned to ride a bicycle or drive a car. You react correctly almost without thinking. When this occurs in square dancing it's a sure sign that you are accepting this new hobby and that the hardest part is over. When you come right down to it, learning the additional basics will be a piece of cake once you

have learned to think like a square dancer and to react automatically.

One big point should be brought up here - if you haven't yet caught this sense of reacting automatically, if it's still a case of saying to yourself, "John (or Gladys, as the case may be), he said, 'right and left thru' - that means that I give a right to the person I face - walk past that person - give a left to my partner and courtesy turn", your time will come. Just hang in there.

We all have different learning speeds. For some, particularly for those young in years who are still in school or who have recently graduated, learning may come quicker than for those who have not been in a study situation for many years. So don't get discouraged!

In case you've wondered about the form of dancing you're learning and whether or not you'll be able to dance with people who learned from other teachers and in other areas, be assured you will. This wasn't always the case. At different times over the years there have been as many as six ways to promenade, and an equal number of ways to swing or to allemande. Thanks to a leaders group called CALLERLAB - the International Association of Square Dance Callers, the basics today have all been standardized.

This standardization of square dance movements makes it possible for you to learn how to dance in your own

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class and then eventually to get out and dance with confidence with other dancers in your area. Equally important is the knowledge that as you have an opportunity to travel and dance outside of your area, you will still be able to dance in the manner that is familiar to you. So from the standpoint of you, the dancer, standardization is extremely important.

Standardization is equally important to the caller. Basics are the tools of the caller's trade. Just as a cook depends upon uniform quality of the ingredients he uses as a means of guaranteeing his finished product, the square dance caller must have confidence in his ingredients. He must know that the dancers will react in a certain way to each basic he uses. Because of this he can depend upon the basics in order to build dances that are interesting and comfortable.

If, as an example, he knows that every time he calls an allemande left the dancers will go to their corner, turn by the left arm, return to home and face their partner, ready for the next call, then he can depend upon this basic. If however, he were to call an allemande left for another group and find that,

instead of doing what he expected, each dancer would face his corner, clap right hands three times, then clap left hands three times and then spin around in place, he would be in deep trouble! He could no longer depend upon that basic as a tool to accomplish what he had planned. For this reason, it's important that we adhere to a standard way of doing the basics, not only for our own convenience, but for the purposes for which the caller uses them.

Of course, there's more to being a good dancer than just reacting automatically and knowing the basics. Perhaps you've already discovered how much a part of the fun comes in greeting the others in your square at the start of a tip and saying "thank you" once the tip is over.

It's also a pleasant part of the fun to get acquainted with your caller. If you are enjoying his teaching and calling let him know about it. Sometime during the evening go up and thank him.

And, by the way, the custom of applauding after the tip us over is more than just thanking the caller. It's a square dancer's way of saying "thank you" to every one in the square and it's an outward expression of the

delight a person feels at being part of square dancing.

## AFTER PARTY FUN

### Hand Songs

If you're looking for after party games that involve the whole club you might give some consideration to the many "hand songs" that are available.

A hand song usually goes something like this. As you sing the words for a song different phrases are illustrated by actions, either by using your hands or by some motion with your feet or your entire body, so that, as you go through the song, you are constantly doing something by way of illustration.

In some of these songs the routine is

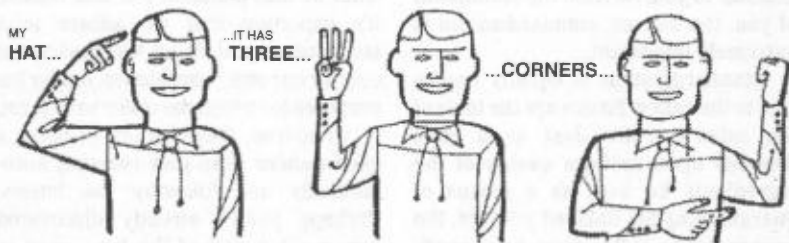
mentioned. Raise three fingers of the right hand each time the word "three" is used. With your left forefinger point to your right elbow each time the word "corner is used.

The words to this tune are:

My hat it has three corners-Three corners has my hat-And had it not three corners-It would not be my hat.

The person leading the singing sets the tempo and melody. Singing the song along with the hand movements the first time through, he then gets everyone to join in the second time through. As soon as the tune, the words and the movements are synchronized, start in and see how far you can get.

The first time through sing all the words while doing the hand move-



repeated several times; the first time through using all the words, the second time, dropping a few words, the next time dropping a few more until finally the entire song is done without a sound but with movement only in the required rhythm. Often this can be extremely funny and participation develops as the routine is carried out.

A very simple example if this is done to the tune of "Carnival in Venice". There are three hand motions involved. Using the right hand, point to the top of your head each time the word "hat" is

mentioned. The second time through have everyone be silent when the word "hat" would normally come up, but caution everyone to point to the hat movement. The third time through omit "hat" and "three" but give the necessary signs. The last time through omit all three words - "hat", "three" and "corners" - and just listen to the response.

Silly? Of course it's silly, but it's good community singing fun. It's relaxing and it's one of the surest ways we know of getting a group to enter in and participate. ■■



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### **So Much - Grenn 14256**

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A good P-3 Foxtrot to a good instrumental.

### **Sorry - Coll 4206**

**Larry & Marge Clark**

A comfortable P-4 slow Two Step to a good Connie Francis vocal.

### **I Love The Night Life**

**Polydor 115 or Coll 4270**

**Eddy & Wanda Sue Martin**

A P-2 +2 (Fishtail, Whaletail) Two step to a peppy Alicia Bridges vocal.

### **Vaya Con Dios**

**Capitol 6004 or Coll 6080**

**Richard & Judy Stromberg**

A good P-2+ Hover Waltz to a pretty Les Paul & Mary Ford vocal.

### **Hold Me, Thrill Me - Coll 6006**

**Jim & Dele Chico**

An interesting P-3+2 (Diamond Turn with Locks, Sway) Two Step to a good Mel Carter vocal.

### **Georgy Girl - American Pie 9063**

**John & Karen Herr**

A P-2 +2 Two Step to a good peppy The Seekers vocal.

### **Rhythm Of The Rain II - WB 7114**

**Shigeryuki & Miwae Yamashita**

A good P-2 Two Step to a nice Cascades vocal.

### **A Slow Two Step In The Night**

**Reprise 0710**

**John Flora**

A nice little different P-4+2 (Triple Traveler, Cgh Sway) slow Two Step to a good Frank Sinatra vocal.

### **Moulin Rouge - Roper 143**

**Larry Warner**

A good P-4 Waltz to a pretty instrumental.

### **Nite Nite - Roper 170**

**Brent & Mickey Moore**

A comfortable P-3+ Weave Two Step/ Foxtrot to a good instrumental.

### **No One Else On Earth**

**MCA S7-54449**

**Mike Seurer**

A P-3+ Alemana Cha Cha to a Wynonna Judd vocal.

### **Lazy River Two Step - Hocter 675**

**Ken & Irene Slater**

A comfortable P-2+ Fishtail Two Step to a good instrumental.

### **My Kind Of Woman - MCA 72107**

**Nancy & Dewayne Baldwin**

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Step to a Jimmy Soul vocal.

**Write This Down - MCA 72095**

**Susan Healea**

A P-2+ Fishtail Two Step to a good  
George Strait vocal.

**XXX's & OOO's - MCA 54898**

**Patricia Hintz**

An easy P-2+ Rock The Boats to a  
Trisha Yearwood vocal.

**If You Ain't Lovin - MCA 53511**

**Maxine & Dale Springer**

A three part P-2+ Fishtail to a good  
George Strait vocal.

**Billy Bill - Mercury 422-862-526-7**

**Pat & Jack Logan**

A P-3 Two Step to a peppy Twister  
Ally vocal.

**Do I Love You - Reprise 0705**

**Pat & Jerry Mitchell**

A P-3+2 (Left Pass, Aida) Bolero to a  
Don Ho vocal.

**Born Too Late - Col 90028**

**Bob & Jo Schindler**

A P-2+2 (Prog RK, Strolling Vine)  
Two Step to a good Poni-Tails vocal.

**As Long As He Needs Me - Roper  
422B**

**Jim & Marianne Senecal**

A P-3+2 (Alemena, Aida) Rumba to a  
Roper instrumental played at 38.

**Help Me Make It To My Rocking  
Chair**

**MCA 2774**

**Earl & Goldie Restorff**

A comfortable P-2+ Fishtail Two Step  
to a good B.J. Thomas vocal.

**Sh Boom - Coll 4234**

**Casey & Sharon Parker**

An easy going 4 part P-2 Two Step to  
a good Crew Cuts vocal.

**Hennessey's Island - Spec Press**

**Jim & Carol Vincent**

A catchy P-3 Two Step to a Frank  
Mills vocal.

**Traces - Spec Press**

**Ron & Mary Noble**

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Rumba to pretty music.

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**Rock & Roll Is Here To Stay**

**Atlantic 13009**

**Adrienne Nelson**

A good Basic P-4 Jive to a good Chuck Willis vocal.

**South Of Santa Fe - Arista 13164**

**Mike Seurer**

A P-3+2 (Alemana, Aida +Up DBLE Peek A Boo Chase) Rumba to a Brooks & Dunn vocal.

**Mustang Sally Jive - Atlantic 13026**

**Paul & Ruthannis Rogers**

A comfortable P-3+2 (Pretzel, Shoulder Shove) Jive to a Wilson Pickett vocal.

**2000 Blues - Belco 426**

**Kristine & Bruce Nelson**

A good P-4 Jive with Traveling Sand Steps to a nice instrumental & cued by Kristine.

**Cold Day In Hell - BNA 62235-7**

**Larry Warner**

A P-4 slow Two Step with an up Switch Box to a good John Anderson vocal.

**Bill Bailly - Blue Star 2313**

**Dorothy Sanders**

A P-2+ Fishtail Two Step to a Blue Star instrumental.

**Suspecte Amante - Roper 173A**

**Jimmy & Carol Griffin**

A nice P-4+2 (Natural Weave, BK Turning Whisk) Foxtrot & Jive to a good instrumental of "Jealous Lover."

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**Long Ago & Far Away - Roper 172B**  
**Bob & Jackie Scott**

A P-4+2 (Zig Zag Hinge, Rondeslip)  
foxtrot to a Roper instrumental.

**You & I - Roper 224B**  
**Birgit & Richard Maguire**

A comfortable P-4+Cuddles Rumba to  
a good instrumental.

**Time Alone Will Tell - Roper 265B**  
**Wayne & Barbara Blackford**

A three part P-4+1 with an interrupted  
stop & go hockey stick Rumba to a  
good instrumental.

**Five O'Clock World - Spec Press**  
**Richard Lamberty**

A West Coast Swing/mixed rhythm P-  
4 routine to a good vocal.

**Look At Me - Spec Press**  
**Kay & Joy Read**

A comfortable P-3+2 (Outside  
Chg,Chg Dir) Foxtrot/Jive to a good  
vocal.

**Christmas Bride - Star 107**  
**Susie & Gert-Jan Rotscheid**

A good P-4 Waltz with pretty music.

**Wrap Your Troubles In Dreams**  
**Star 107**

**Susie & Gert-Jan Rotscheid**  
A comfortable P-4+ Dble Cubans &  
Unphased Tummy Check Cha Cha to  
a good vocal.

**Argentina Rumba - Star 108**  
**Joe & Jo Carnevale**

A nice P-3+Alemana Rumba with  
pretty music.

**Larry's Waltz - Windsor 4703**  
**Larry & Marg Clark**

A good P-2 Waltz to a pretty  
instrumental.

**North To Alaska - Col 1-3-33004**  
**Patricia Hintz**

A comfortable P-2 Two Step to a good  
Johnny Horton vocal.

**Mambo Tequila**  
**Eric 267 or Coll 3154**

**Michael & Regina Schmidt**  
A P-4 Mambo to a peppy The Champs  
vocal.

**All You Ever Do**  
**Coll 90247 or MCA 551549**

**Ronnie & Bonnie Bond**  
A nice P-3 Two Step to a good The  
Mavericks vocal.

**Please Remember Me - Curb 73080**  
**Nancy & Dewayne Baldwin**

A P-4+2 (Triple Traveler, Chg Sway)  
slow Two Step to a Tim McGraw vocal

**Take good Care Of My Baby**  
**CBS 2281**

**Sharon Deal**  
An interesting P-2+1 Two Step played  
at 49 to a Bobby Vinton vocal.

**Somebody Else's Moon Epic 34-  
74912**

**Patricia Hintz**  
A P-2 Waltz to a good Collin Raye  
vocal played at 50.

**Paper Doll - MCA 60109**  
**Jim & Sheri Brown**

A 3 part P-2 Two Step to a good Mills  
Bros vocal.

**Close To My Heart - Blue Star 2325**  
**Nancy & Dewayne Baldwin**

A basic P-2 Two Step to a Blue Star  
instrumental.

**Nancy Jo Ann's Waltz - Chap 601**  
**Nancy & Dewayne Baldwin**  
A P-2 Waltz to an instrumental played  
at 40.

**Pretty Bubbles - Chap 604**

**Dorothy Sanders**

An interesting P-2+Hover Waltz to a pleasant instrumental.

**Boogie Shoes - Coll 0319**

**Misty & John Hannah**

A little different P-4+Cubans Cha Cha to a good vocal by K.C. & The Sunshine Band.

**Johnny Angel - Coll 0296**

**Milo & Carol Molitoris**

An easy P-3 Rumba to a good Shelly Fabares vocal.

**Snoopy vs The Red Baron**

**Coll 2111 or Laurie 3366**

**Judy Obee**

A three part P-2 Two Step to a fun lyrics vocal by The Royal Gardsmen.

*Due to the extreme number of dances released each month, this review will only list the phase 5 & 6 without comment.*

**My Girl - Coll 450 - Ron & Ree Rumble - P-5+1**

**Bandstand Boogie - Star 106 - Irv & Betty Easterday - P-5**

**Eternity - Rexel Spec Press - Richard Lamberty/Alise Halbert - P-5**

**Yesterday I Heard The Rain - Roper 285B - Bob & Jackie Scott - P-6**

**Pas Si Vite - Roper 212A - Gisele Gosselin/Peter Jones - Unphased**

**Our Love Rumba - Roper 264A - Michael & Toni Auriene P-5+1**

**In The Mood - Roper 167B - Bill & Carol Goss - unphased**

**This Business Of Love - Spec Press - Dick & Karen Fisher - P-5+1**

**Begin To Color Me - Spec Press - Kay & Joy Read - P-6 Waltz**

**How Do You Like Me - Spec Press - Ron & Mary Noble - P-6 WC Swing**

**Spanish Harlem - Atlantic 13068 - Nell & Jerry Knight - P5+1 Rumba**

**My Island - Spec Press - Jim & Carol Vincent - P-5 Cha Cha**

**One More Rumba - Bill & Martha Buck - Roper 222A - P-6 Rumba**

**Everything's Rosey Q/S - John & Karen Herr - Roper 418 - P-5+2 Q/S**

**Butterfly - Richard Lamberty/Alice Halbert - SP Rexel - P-6 Bolero**

**I'm In A Dancing Mood - Randy & Marie Preskitt - Star 111 - P-5+1 Q/S**

**Send In The Clowns - Joe & Jo Carnevale - Star 108 - P-6 Rumba**

**Whispers Of The Wind - Bill & Helen Stairwalt - Star 105 - P-5 Bolero**

**Costumbres - Wayne & Barbara Blackford - Spec Press - P-6 Bolero**

**Beautiful Dreamer - Ron & Mary Noble - Spec Press - P-5+1+1 Waltz**

**Oye Como Va - Ron & Mary Noble - Spec Press - P-6 Cha Cha**

**Patricia Cha - Curt & Tammy Worlock - Spec Press - P-5 Cha Cha**

**Our Hearts Will Go On - Curt & Tammy Worlock - Spec Press - P-6 Rumba**

**La Cumparsita - Bill & Carol Goss - Spec Press - up-P-5 Tango**

**Adoro - Manabu & Reiko Imamura - Spec Press - up-Rumba**

**Volver Con Usted - Ronnie & Bonnie Bond - Coll 90247 - P-5+2 Bolero**



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# POINT OF ORDER



by **Greg Maconi**  
Wrentham, Massachusetts

## **New Square Dancers Wanted!**

The Experienced Square Dance Club of Experience, USA is pleased to announce that it is accepting applications from inexperienced dancers for the position of *Square Dancer*. In order to qualify for this position, the applicant must complete a 12-month course of instruction on square dancing and other topics necessary to make the applicant eligible for promotion to the category of *Square Dancer*. The successful applicants will be adult couples who are able to learn a number of square dance steps at each lesson, and are ready, willing and able to attend virtually all classes in order to stay abreast of the curriculum's progress.

Throughout the year, trainees will be encouraged at class, but allowed to drop out if their performance is not up to standards. Proper attire will be required.

This, of course, is ridiculous. We would never advertise our fun nights or classes in this manner, but isn't this what sometimes happens? No, we don't accept applications - we practically *beg* people to come to our events. And, they usually have a great time. True, our style of dancing isn't for everyone, but it is for an awful lot of folks! But... what happens after their first night of (pleasant) exposure to us?

***In order to qualify for this position, the applicant must complete a 12-month course of instruction on square dancing...***

We don't tell the whole truth on this

one, do we? We usually say that the class starts in September or October, and goes until April or May. But what we are *really* saying is that we will teach them about 2/3 of what they will need in order to dance with us in that time period - Basic and Mainstream. To dance in a Plus club, they'll have to drag themselves to a Ph.D. program, or Plus workshop to get the rest. (If you are in a Mainstream club, then obviously *you* told the truth, right?)

We-l-l-l-l-l, actually nobody told the truth. CALLERLAB's recommended time to teach the Basic and Mainstream programs is "*not less than 60 hours*." That works out to 30 2-hour classes

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(that's class time, not breaks and talk and rounds). How many of us really give the class people *at least* 60 hours of teaching time? Then... if the club is a Plus club, the students must go on to some sort of class/workshop to learn that. Again, referring to CALLERLAB's recommendations, the Plus program should be taught in "*not less than 30 hours.*" Since most summer workshops go from 10 to 12 weeks, these classes must be 2 1/2 to 3 hours of teaching time each. That's a long night!

I guess that if everyone was a fast learner, this would work out all right. But for every good learner... well, you know where I'm going. We can't just take the cream of the dancing crop, because there's so much more than just dancing in a square dance club. There are new friends to be met, new ideas to be heard, and don't forget that the future leaders of the club may not be great dancers, but they can still enjoy it.

So, we need to cut these new people some slack. How to do it? Talk to your caller/teacher and see if she or he has any suggestions. ***See if any of the new dancers have any suggestions.*** (After all, they're the ones going through the process.) Maybe the teacher can try some different ap-  
*American SquareDance, November 1999*

proaches. For example, someone who is visually oriented may learn better if a demonstration square is used or a video tape is utilized for difficult/confusing moves (some of those videos are advertised for sale within these very pages). How about make-up nights where the teacher and some angels help out anyone having problems? These could be a separate night, or perhaps a session before the regular class time. Perhaps your club could try using only *Standard Applications* in class, with other positions, etc. done in a workshop later. If you aren't familiar with standard applications, ask your caller about them. If you are a Plus club, you may need to run some Mainstream dances so that your new dancers don't have to race to Plus all in one year. Let them learn to dance Mainstream competently first. If your caller doesn't want to call Mainstream, hire a better caller.

### ***The successful applicants will be adult couples...***

One of the things working against us these days is that the people who helped form our clubs years ago are reaching an age where they are retiring from dancing. We are madly replacing them with people their same age. These are wonderful people and we



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want every one of them - but don't stop there. **TAKE EVERYBODY YOU CAN GET!** Let's get some people into dancing who will be around as long as our founders have been. To do that, we need to let the young in. They may not stay for more than a couple of years now, **but they'll be back.**

Another thing working against us is that this is no longer necessarily a couples' society. There are lots of **singles** out there. They are widows and widowers, divorcees and never-marrieds. They are good people, good workers, good dancers, and deserve a shot at wearing a square dance badge. If you bar them at the door, you are doing both them and yourselves a grave disservice.

If you have too many of one sex at a class, ask who wants to learn the other sex's position this year!

### ***Proper attire will be taught and required...***

Whatever that is. Should we show our new dancers how nice we can look in our outfits? Absolutely. Should we shove it down everyone's throats? I guess that depends on how badly we want our clubs to survive. My personal experience is that in the classes I've taught, *people were given the opportunity to dress up* and most of them took it. In time, even those who swore they didn't want to have to wear petticoats, etc. came around. Let's let them decide for themselves. ■

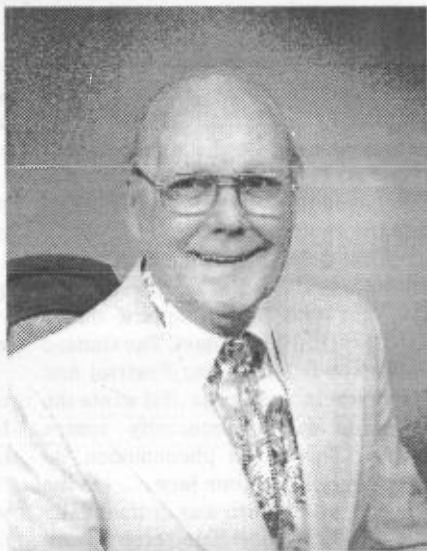
No one is always wrong. The stopped clock is right twice a day.

## **CHARLIE BALDWIN MILESTONE 1980**

A true New Englander, Charlie got his first taste of country dancing as a small boy and among his favorites was the traditional Portland Fancy. His rebirth of interest came shortly after WWII when, encouraged by caller Lawrence Loy, Charlie struck out on his own. Known in those early years as the "Country Dance Serenader," he fast became a favorite among the dancers. His weekly sessions at the Boston "Y", complete with live musicians, were always filled. Taking an active leadership role in the New England area during more than four decades, the name Charlie Baldwin became indelibly inscribed in the dance history of that area and in the minds of many thousands of dancers.

As the editor of one of the largest area square dance publications, Charlie, and The New England Caller, both played a significant role in the growth of square dancing in the northeast corner of the United States. Charlie, and his wife Bertha, played an important part in the development of New England dancers as well as caller organizations.

During the 1970s Charlie shared in the formation of Legacy, the



international square dance communications group, and before that he formed one of the three links in the square dance trouble line known as the Listening Post.

Recipient of a number of awards for all he had done for square dancing over the years, in 1976 at one of the New England observances of America's bicentennial, the Baldwins were honored with the coveted Silver Spur Award. In September, 1981, Charlie was included into the Square Dance Hall of Fame, and in 1982 Charlie and Bertha received the Yankee Clipper Award for distinguished service to square and round dancing in New England.

Both Bertha and Charlie Baldwin have passed away. ■

# CONTRA CORNERS

DON WARD



An interesting question is asked by Hal Rice, contra caller and leader from Southern California, "Does (club) contra dancing need it's own core of followers?" Let's hear your answer to this question and send it to American Square Dance or myself.

What brings this question to the surface, again, is Hal's observation at the last two major square dance events on the West Coast, The Oxnard A Square D Labor Day Festival and USA West in Las Vegas. Hal wrote the following in his quarterly contra notes. "There is a phenomenon, so clear as to be in your face..... (1) the general attendance was dramatically down and (2) 'specialized attendance' has taken over the program(s). At USA West and Oxnard, it was round dancers, A2 and handicapables. Each had a core that stayed in and filled their own halls. Those who once formed the core of square dance conventions, namely generic 'square dancers' seemed like poor relations."

I have been proclaiming for years that contra was being treated like a poor relation by the square dance community at large. Contra has been excluded by the majority of regular square dances and now are included,

only when pressured, by festivals and conventions and then treated like a side show at the carnival.

No wonder overall attendance is declining at every club and major event... We keep splintering ourselves into smaller and smaller "specialty" groups. Our only hope of survival is to regroup into a unified activity as it was years ago.

Contra dancing does have a bright side which for the most part is shirked by the Western Square Dance community and that is the "Traditional" or "New England" style contra dances. I was made aware of the absence of any contra dancing within the square dance community in Maryland and Washington D.C. areas by Charlie Pineda, a former square dance caller. As square dance programs disassociated themselves with contra those dancers who enjoyed the flowing patterns and predictable choreography of the contra dance began migrating toward the traditional contra. According to Charlie, local square dancers are now gravitating toward the live music contra programs. Glenn Echo Ballroom has regular contra dances drawing 400-500 danc-

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ers to the Friday and Sunday night contra dances.

In addition to the Glenn Echo, Maryland dances, new groups are flourishing in Lusby, MD the second Saturday of the month at the community center. Charlottesville, VA, first, third and fifth Fridays. Annapolis, Frederick and Easton, Md and Shepards Town, WV all have growing contra groups.

I cannot help but wonder why square dance leaders fail to see this migration away from Western Square Dancing. There are hundreds of dancers who could be supporting local clubs, festivals and conventions being

excluded from square dances simply because contra no longer is viewed as important.

Hal Rice may well be right, "Contra (within Western Square Dancing) needs its own core of followers and doesn't have them. True or not true?"

For Contra Corners related articles, contributions by readers are encouraged and may be sent to Don Ward, 9989 Maude Ave., Sunland, CA 91040 or by e-mail at [dward@loop.com](mailto:dward@loop.com) or *American SquareDance* at [asdmag@loa.com](mailto:asdmag@loa.com).

*By Mike Seastrom*

## Let's Work Together

I was glad to see an article from Bob Fisk and the American Callers Association in American SquareDance Magazine again. It has been a very long time since ACA has been heard from and we need **active** dancer and caller leadership to help make the activity the best it can be again.

I agree with Bob that there are reasons to have more than one caller organization. There are many issues affecting our activity today including recruiting, marketing, leadership training, teaching, caller training and continuing education. Not to mention costumes and dress, progressive new dancer programs, lesson and entry dance availability, caller recruitment, motivation of local caller and dancer associations, and leadership unity. We need our national and local caller, cuer and dancer associations **working together** to resolve the many issues necessary to allow our activity to grow again in **all** areas. There are more issues affecting the activity than the listing of calls.

Many callers in CALLERLAB and ACA agree with each other that the entry program to square dancing, in most areas, is too long, too hard, and too time consuming for dancers entering and staying in square dancing. Most callers agree that more dances geared to new dancers are needed. If you look at the areas where square dancing is



growing again, you'll see active, enthusiastic dancer and caller leaders, working together and focusing most of their attention on their new dancer programs. For more areas to grow, dancer and caller leaders need to turn their energy to providing year round new dancer programs.

Over the past 15 years, CALLERLAB has proposed changes to our programs on three occasions and ACA has proposed two different lists. Unfortunately, these changes have not been accepted by most callers and dancer organizations. The Program Coordinating Committee of CALLERLAB is fine tuning a proposal that takes into account the programs danced by existing clubs and at the same time makes it easier for new dancers to enter and stay active in square dancing. This proposal has been debated by the CALLERLAB Board of Governors and will be evaluated by over 2200 CALLERLAB members and affiliates during the coming year.

I personally favor all active callers, in both CALLERLAB and ACA, to



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become involved in finalizing this proposal. This provides both associations an opportunity to work on a fresh idea that has the potential of, not only gaining the support of the majority of callers, but the dancers as well.

I strongly support ACA and CALLERLAB callers working together on the many issues affecting our activity as we do when calling week in and week out together on stages across the country.

I personally favor ACA joining CALLERLAB, ROUNDALAB, LEGACY, USDA, NEC and other national organizations as we combine our energy on a new long range marketing program, a

dress code resolution and the many issues mentioned above. Improvement in all these areas will save the fun of square dancing for future generations, but we all need to work together.

True dedication is the ability to put aside personal feelings and work together for common goals. It's time for all associations to re-dedicate ourselves and join together to get it done.

*The opinions expressed in  
articles submitted by CALLERLAB  
members or affiliates do not  
necessarily reflect the policies of  
CALLERLAB nor the opinions of  
all its members and affiliates.*



by  
**Ed Foote**



## **SQUARE DANCING IN AUSTRALIA**

This past summer my wife and I made a 5 week calling tour to Australia and New Zealand. This month we'll look at dancing in Australia, and next month I'll cover New Zealand.

This was my second trip to Australia, having done a 5 week tour in 1996. This time it was a one week visit to be on the staff for the second time of the Australia Plus and Advanced Convention. This event was started by caller Barry Wonson in 1996 and continues to provide a very solid level of Plus, A-1 and A-2 dancing in two halls (A-1 & A-2 share a hall).

Advanced is growing slowly but steadily in Australia. More callers are calling Advanced and several Advanced clubs have formed in various cities in the last 3 years. There are also several C-1 tape groups, whereas only two groups existed in the entire country 3 years ago.

But just as in the U.S. 20 years ago when Advanced was struggling to gain acceptance by the general square dance population, there are the same type of acceptance problems in Australia. I was told that a well-known caller tried to persuade another prominent caller not to call for an Advanced tape group (the advice was ignored and the caller had a great time), and some

dancers continue to talk against Advanced. But there is more acceptance now than in previous years. It took the U.S. 20 years to finally accept Advanced dancing, and since the program has existed for less than 10 years in Australia it is understandable that total acceptance is still a few years away.

Overall, square dancing in Australia is experiencing the same recruitment problems as in the U.S. When I gave the reasons for the decline in square dancing in the U.S. (video cassette rentals, satellite and cable television, working wives, and the Internet), everyone said it was exactly the same in Australia, along with people having so many more choices of activities today. No one, dancers or callers, had any problem with the call lists or felt the lists contributed to dancer dropout.

At present, dancing in Australia is holding its own, but all agree the lack of beginners will begin to be felt very soon.

The level of dancing at the Convention was very strong, as dancers in Australia dance far better than those in the U.S. (see ASD 12/96 & 1/97). The staff callers at the Convention, David Cox, Peter Humpries, Jet Roberts and Barry Wonson were all excellent. ■



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# EASY LEVEL

## BOB HOWELL



The Square Dance world lost two of its great callers and choreographers in the past few months. Jack Murtha of Yuba City, CA and Dick Leger of Bristol, RI were leaders in the movement for many years and contributed so much of their lives to the activity. I would like to share with you a few of the routines that brought enormous pleasure to so many of us over the past half century.

Jack sent me this delightful dance in 1976. It is a relaxer – nice and slow and groovy. He called it the - - -

### BALL AND THE JACK

**Formation:** Double circle facing partners, boy's back towards the COH.

**Music:** Left Footers One-Step, Grenn 15018

**Routine:**

**COUNTS:**

- 1-2 Clap your thighs two times.
- 3-4 Clap your own hands two times.
- 5-6 Turn your hands palms to the floor and miss two times in a clapping motion.
- 7 Clap partner's hands once.
- 8 Pause
- 9-32 Repeat entire eight counts three more times.
- 33-40 Take butterfly position and do four slow slides to the boy's left (lady's right)
- 41-48 Then back four slow slides to boy's right (lady's left)
- 49-52 Repeat with two slides left.
- 53-56 Then two slides right.
- 57-64 Do-sa-do partner, then move to the right to a new partner to begin again.

*Variation:* With a group not too large or one that mixes well, instead of do-sa-do, everyone goes to find another partner. Change partners before sequence begins again. With just eight counts to find a new partner, it becomes quite a scramble.

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And following is a quadrille, one of many that Jack recorded on his Square Dancetime label. He named this one ---

## GORDO'S QUADRILLE

**Formation:** Square

**Music:** Gordo's Quadrille SD-002. Music by THE DANCETIMERS

### Routine:

Intro: -----

----- HEADS (SIDES) LEAD RIGHT

Figure:

- SPLIT TWO, ROUND ONE, DOWN THE MIDDLE WITH A RIGHT AND LEFT THRU

----- SIDES (HEADS) LEAD RIGHT

- SPLIT TWO, ROUND ONE, DOWN THE MIDDLE WITH A RIGHT AND LEFT THRU

----- CIRCLE LEFT

----- ALLEMANDE LEFT

- PASS YOUR PARTNER - TAKE THE NEXT AND PROMENADE\*

-----

----- HEADS LEAD RIGHT

REPEAT ONCE MORE FOR THE HEADS ... THEN TWICE FOR THE SIDES.

**\*NOTE:** Dancers pass home and promenade all the way around to home. Practice a light, short, rhythmic shuffle step - DANCE TO THE MUSIC. Calls are

limited to CALLERLAB Mainstream Calls 1-19.

And now for Dick's material. He called this routine the ---

## BUSH DANCE

**Formation:** Couple facing couple in a big circle. One couple with their backs toward COH, other toward wall.

**Music:** Any 32 bar tune

### Routine:

Intro:

- \_\_\_\_\_, With the other pair, Circle Left (Circle Left Full Around)
- \_\_\_\_\_, Circle Right (Circle Right Full Around)
- \_\_\_\_\_, Inside Two Split Outsides (Inside Couple Split Outside Two, Separate Back to Place)
- \_\_\_\_\_, Outside Two Split Insides (Outside Couple Split Inside Two, Separate Back To Place)
- \_\_\_\_\_, Veer Right (Each Couple Veer Right And Left Hand Persons Hook Left Elbow)
- \_\_\_\_\_, Weathervane \_\_, All The Way (Couples Wheel Around Each Other)
- \_\_\_\_\_, Release to next, Ladies Chain (Each Couple Moves Right To Meet New Couple, Chain)
- \_\_\_\_\_, Chain Back (Ladies Chain Back)
- \_\_\_\_\_, With That Pair Circle Left (Entire Sequence Begins Again)



Dick  
Duckham



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And our contra this month was one of Dick's favorites. It is called - - -

## ON THE WAY TO BOSTON

**Formation:** Alternate Duple. 1,3,5 active and crossed over

**Music:** Any 32 bar tune, heavily phrased and a little on the slow side to achieve maximum results.

### Routine:

#### Intro:

Face the corner, heel & toe,  
 Heel & toe, out you go, Heel & toe, in you go  
 Heel & toe, out you go, Heel & toe in, Do sa do  
 - - - , Pass her by; Swing the next,  
 - - - , Put on the R, Ladies chain,  
 - - - , Chain Back,  
 - - - , Same Four, Right & Left Thru,  
 - - - , Everybody Star Thru,  
 Those Who Can Pass Thru, Get Ready for the heel & toe.

# CLUB LEADERSHIP NOTES

*Bernie Coulthurst*



The winter Holidays are coming soon and it is time to consider "doing something for others with greater needs." Many clubs participate in the "Toys for Tots" program in conjunction with the U.S. Marine Corp. Toys are collected at club dances and given to the local Marine units for distribution to children of the poor and needy in their communities. If your club is interested in the program, please contact your local U.S. Marine unit. Other clubs have "Food Pantry" dances during the Holiday season. Canned food is collected and given to agencies serving the less fortunate people in our communities. The Salvation Army is an excellent receiver of your donated canned goods. If your club has not had a similar dance, consider having one this fall & winter. It feels real good to give to others who have less than we do. Also it is an excellent opportunity to get some free publicity for your club. Be sure to write a news release about your club's project for your local newspapers, radio and television stations. Keep the news release short and to the point. Answer the 5 W's and the stand alone H if it applies. (WHO, WHAT, WHERE, WHY, WHEN & HOW). Put all the

important information in the first paragraph because the first paragraph may be the only paragraph printed in your newspaper. At the end, always put in a plug for your new dancer program.

Our congratulations goes out to the *Canadian Square & Round Dance Society* and its Public Relations/Promotion Committee for coming up with the "Cool Moves" video to recruit young people into our activity. The video is only 8 1/2 minutes long but gets the message to our young people that square dancing is the "In Thing" to do. Copies of the video were presented to the 13 Teen clubs that attended the 50<sup>th</sup> Annual Pacific Northwest Teen Square Dance Festival in Burnaby, British Columbia in May. This video is probably the best marketing tool created for the square dance activity in recent times. Please consider ordering your club's copy today. You will be glad you did! (See the related article on page 70.)

The year 1999 is into the final two months - where did the year go? We are pleased to learn that so many clubs are having new dancer dances this fall. We hope other clubs join the bandwagon and decide to have a new dancer

DON'T THROW OUT THAT OLD "American SquareDance" MAGAZINE.

A doctor's or dentist's office - the barber shop or hairdresser - good places to catch the public eye - let them see the fun they're missing.

program in January 2000. If you need assistance getting your marketing program going, please give us a call or send us a e-mail message. You do not need a lot of money to have an excellent marketing program. Classified ads are very inexpensive and they do make the phone ring! Our national goal should be to get a square dance club going in every community that has a population of 5000 people. It can be done - you only need a willing caller and a little marketing leadership.

Moving on to a more personal note, I found this week that I had skin cancer for about five years. Fortunately, it was one of the most curable skin cancers and the surgeon feels confident that he removed all of the cancer cells after the second surgery. We will find out next week when the pathologist's report comes in. The cancer was not the typical irregular mole type cancer. It was a small marbly looking flat growth about the size of a pencil eraser head. I had three different doctors look at and all told me "don't worry about it - it isn't cancerous." One of the doctors was a part of the community wide cancer screening program. My nature told me other-

wise. I finally made an appointment to have a surgeon remove it and have it tested. The report came back positive and the pathologist encouraged additional surgery to get any possible remaining cancer cells removed. If you have a similar experience with a "growing" spot, we suggest you take positive action like I did - have it removed and tested. It just may save your life so you can keep dancing.

Our Wisconsin Square & Round Dance Convention held in August, 1999 was a great success - over 1200 dancers in attendance. Dancers from 15 states attended the convention. We wish to thank Pat & Ed Juaire, editors of American SquareDance Magazine and all other editors who printed our press releases to promote our Wisconsin convention. Publicity does work!

Until next month, Happy Dancing - it is a privilege that will not last forever.

**Bernie Coulthurst is the Editor of Club Leadership Journal. For a complimentary copy of Club Leadership Journal, please call 715-824-3245. Our mailing address is POB 766, Plover, WI 54467-0766. Our e-mail address is clj@wi-net.com.**

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# TEXAS STATE FEDERATION OF SQUARE AND ROUND DANCERS PUBLICITY

After reading the comments in recent issues about the need for publicity for square dance activities, readers may want to take note of the publicity drive in Texas. Texas State Federation of Square and Round Dancers delegates last year approved a \$20,000.00 publicity budget. The Texas State Callers Association added \$2,000.00 and the Texas Round Dance Teachers Association added another \$500.00 to the pot. During the past several months, this budget has allowed several different publicity endeavors.

Texas is like most other states in that we have many metropolitan area clubs and many small town and rural clubs. One unique problem we do have is distance; distance that prevents a single TV or radio blitz attack. The state is divided into sixteen districts, some of which are 250 miles from side to side and we could never afford blanket coverage. As a result of the different needs of our districts and clubs, we have taken a varied approach to publicity which in essence gives "something for every need." Some of the things which have already been put in place are:

1. A statewide 800-telephone number for the Texas State Federation has been secured and is in operation (1-877-TX DANCE). Currently the number allows a standardized public-

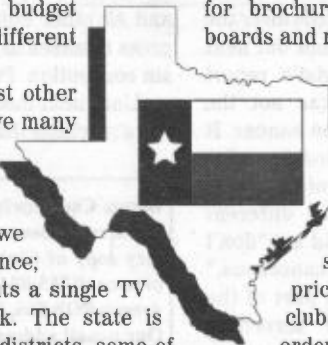
ity contact statewide and provides information on lessons and special dances. Telephone callers wanting information on lessons, clubs, etc., also receive follow-up contact from the applicable district.

2. A program to provide each district up to \$500 in matching funds for district use has been instituted. This allows districts to customize activities to their own district needs. To date, these funds have helped pay for brochures, handout cards, billboards and radio coverage.

3. Metal community entrance signs (2 per district) for district use have been purchased and distributed. These signs are similar to Community Service Club signs and are within the price reach of local dance clubs, some of which have ordered their own signs for their own communities. The signs advertise the club, dance time/location, and a contact phone number. These signs seem to be popular for small to medium sized towns.

4. Each district has been given several of the older CALLERLAB "Couch Potato" public service announcements for use on local television and cable announcements. To date, the State Federation has purchased and distributed about 125 of these tapes.

5. Two new brochures about square and round dance have been printed



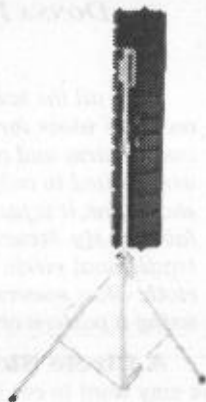
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and are available free to clubs for distribution at exhibitions, etc. to prospective new dancers. These brochures are in addition to lesson posters, decals, etc., which were already available free to clubs.

6. Many logo and publicity items (many with the toll free number) have been made available to Texas dancers at cost: bumper stickers, windshield sun screens, magnetic signs, license plate frames, large Corplast yard signs, caps, jackets, and shirts.

The budget has been extended for use during the coming year and we are in the process of securing our own Texas radio commercials and television

commercials which should be available for club use within a few months. We are also considering other activities which can be used by clubs and districts to further interest in square and round dance in their local areas.

It is too early to tell yet if our publicity efforts have had any success (most of our lessons begin in the fall) but we are optimistic and have great hopes. Time will tell and we are optimistic.

*Jackie & Althea Elliott  
Past President  
Texas State Federation of  
Square and Round Dancers*

# SEWING 101

WITH *DONNA IPOCK*



*With all the holidays coming, let me pass on some ideas for festive outfits that won't cost an arm and a leg. Considering that we are limited to only wearing these "holiday" outfits for a very short time, it is just not practical for me to spend a fortune on the fabric. My favorite and first choice for a quick skirt is the traditional circle skirt made from a 70" round holiday table cloth. Most sewers know how to make this basic skirt by either using a pattern or free hand. My favorite way is....*

## **A Circle Skirt**

You may want to cut a pattern for the circle skirt but I find that I can just use a measuring tape and cut it out quicker than using a pattern. A basic circular skirt can be made very easy using a compass and yard stick (or measuring tape). Fold fabric in half so that raw edges are together. Measure using a compass (or ribbon if you've already marked it) down from the corner to the desired waist measurement, mark from edge to edge. From this line measure for the length using the yardstick, measuring tape or ribbon, the desired length (allowing for a 5/8 hem). Mark from edge to edge. You will cut 2 of these, one on the fold of fabric, the other on fabric that is doubled, so you will have 3 pieces, a front and two backs. You can also cut 2 of these on the fold so you will only have a front and back. Cut a waistband and attach. It is a time saver to use the table cloths that have the nice rolled hem already done. Some of the patterned ones are ideal for embellishments such as metallic rickrack, or any metallic

trims. This looks really festive if you have a lame petticoat.

What I want to share with you is how to change the look. Just by adding ruffles in a solid color all around the hem (two rows of ruffles look good, but three rows make it look sassy). It looks well thought out if you use ruffles in a color that will match your partners shirt.

Most of us have a basic black skirt that can be used for Halloween and even Thanksgiving just by using some holiday inspired fabric as an overskirt, new blouse, or a tie or yoke for your partners shirt.

If you have a solid red (or any other color) skirt from years past, up-date it with an overskirt in white lace. This too can be made from a 70" round lace table cloth. You can purchase an additional table cloth and make a lined blouse to match your over-skirt and voila, you have an updated outfit. Remember to mix and match when you can, and to also pick up remnants for making overskirts. You only need about 1-1/2 yds for an overskirt and matching tie (if

you place your pattern carefully you can even get a matching yoke) for your partner.

Also to a solid colored skirt you can add purchased sew on Christmas decorations such as tiny Christmas trees, small bells (be careful these make some noise while dancing), wreaths or small wrapped packages. Over the years I have accumulated enough of these to make some quick changes to a basic skirt when needed.

Now let me tell you how I've used these skirts in some very unconventional ways. We moved into our present home on December 19. Needless to say I was desperate to get all unpacked and decorated for Christmas. Well guess what I used for a tree skirt... one of my circle skirts trimmed with Christmas motifs. It was washable, so no problem there, it fit around the tree stand, it had started life as a 70" round table cloth, fit was good, and most important, I could get my hands on it fast. Now I don't recommend you use your skirts like I did, but in a pinch it worked for me... and after all it gave me a wonderful idea about making

## Meet Donna

Donna & Sam Ipock started square dancing in September 1992. A friend from their church had asked them for years to come to the club Open House, but they were always unable to attend since the club met in the middle of the week. They were contacted when a Friday night club was starting a new group and Donna told Sam "we would only go to check it out. Well, we were hooked right from the first night and have been dancing ever since."

The Ipocks are the parents of two adult children and grandparents to two grandchildren. Their granddaughter is a square dancer and sewer too. Donna often jokes with her daughter and tells her "it must have skipped a generation," (sewing and square dancing). "I am the secretary at our church in the small town where we live, which is 24 miles from Raleigh, North Carolina, and am a self taught sewer."

"I am not a professional seamstress but LOVE to sew, pass on tips and talk sewing to all the wonderful square dance sewers we meet at the local and not so local dances. Sewing to me is my therapy, time passes so quickly when I sit down at the machine."

Donna loves to write just as much as she likes to sew and produces her square dance club's monthly newsletter. For the past three years she has held a sewing seminar/clinic at the North Carolina State Convention.

some of these to give away. They make perfect shower gifts. Most new couples don't have lots of their own Christmas decorations and this is a start. I have gotten lots of compliments on my "made just for you" gifts. All you do is not close the back seam and that way the skirt

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9. A - 2 PART 1
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15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
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can be overlapped for a smaller tree and spread out as the trees get bigger, as the family grows. The last one I made I used velcro for a closing.

Hope you get in the spirit early and make a few of these or at least one special one for your very own tree. You can make them as elaborate as you want with lots of trims, lace and ruffles. I also used a solid colored one on a round occasional table and then had a floral arrangement placed on it. No one

was the wiser and everything looked festive. Wheel!

Hope your up-coming holidays are filled with fun, food, fellowship and.... square dancing.

Sew Happy!

**Send your ideas or comments to:**

**Donna Ipock**

**1201 Green Pace Rd  
Zebulon, NC 27597**

# DANCING CONTRA

WITH *DON WARD*



This months contra is a no frill fun dance that dancers can enjoy with a minimum of instruction. Rutger's Promenade by Art Seele is in alternate formation with couples 1, 3, 5, etc. crossed over.

A1; CORNER/NEIGHBOR DO SA DO, (8) SAME ONE SWING (8) End the swing as a couple and face another couple across the set in the opposite line.

A2; RIGHT AND LEFT THRU (8) With the couple you are facing in the opposite line. RIGHT AND LEFT THRU BACK, & TURN 1/4 MORE (8). The 1/4 more in the courtesy turn will put dancers in one column facing the caller and the opposite line facing away from the caller.

B1; PROMENADE THE WAY YOU FACE (6) WHEEL AS COUPLES (2) PROMENADE BACK TO PLACE (8) The ladies are on the inside as you promenade back, it's easy to establish position as you are looking for your partner in the opposite line coming toward you.

B2; LADIES CHAIN ACROSS - CHAIN BACK (16)

An interesting variation to this dance is in B1 instead of promenading in line, do a scatter promenade anywhere in the hall. Remember you have only 16 counts of music to go and come back to your own place and line.

The music is a natural to help you accomplish this variation. "Bonanza Theme" on MacGregor #1037 which is still available from MacGregor or your dealer.

Have fun and enjoy this all time favorite good for laughs dance. If you have a favorite Contra send it along and I'll include it in a future column.

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*Selected by Sandi Simmons*



With Thanksgiving quickly approaching, thoughts are turned to family, friends and the happenings throughout the past year which we have to be thankful for. Whether it be a new member of your family, a new job or perhaps even the accomplishment of a round dance step, be sure to count your blessings on this special day.

Remember whether you are in Sidney or Orlando, Anchorage or the "Windy City", you have something to give thanks for. And if this year was not too good, then I suggest you "Dream Away 3" things and start anew.

Happy Thanksgiving To You All!!

### **WINDY CITY TWO STEP**

Birgit & Richard Maguire, 75 Norman Rd, Brockton, MA 02302-1530

<b>RECORD:</b>	Grenn 17044	<b>SPEED:</b>	46 RPM
<b>FOOTWORK:</b>	Opposite except as noted	<b>RHYTHM:</b>	Two Step
<b>SEQUENCE:</b>	Intro-A-B-A-B (1-14)-Ending	<b>PHASE:</b>	II

#### **INTRO**

1-4 IN BFLY WAIT 2 MEAS;; VINE 8 TO SCP;;

#### **PART A**

1-4 2 FWD TWO STEPS;; BOX

5-8 BK AWAY 3 & KICK; TOG 3 LIFT & TURN; (REPEAT);;

9-12 VINE 3; VINE WRAP; 2 FWD TWO STEPS RLOD;;

13-16 LACE ACROSS; 1 TWO STEP TO FC; BOX;;

#### **PART B**

1-6 SCP 2 FWD TWO STEPS;; CIRCLE CHASE TO COH;;;

7-12 OP FWD, LOCK, FWD,-; TWICE; CIRCLE CHASE TO WALL;;;

13-16 OP FWD, LOCK, FWD,-; TWICE; BASKETBALL TURN;;

#### **ENDING**

1-3 VINE 8;; APT & PT;



### DREAM AWAY 3

Desmond & Ruth Cunningham, 4600 MacKenzie St,  
Montreal Quebec, CANADA H3W 1B1

**RECORD:** SP RDC-001 (flip - Invisible Tenn)

**FOOTWORK:** Opposite except as noted **RHYTHM:** Foxtrot

**SEQUENCE:** Intro-A-B-C-B-Ending

**PHASE:** III+2

(Diamond Trn & Dbl Pivot)

#### INTRO

1-4 WAIT;; ACK TO PU;;

#### PART A

1-4 FWD, RUN 2; TWICE; 2 LEFT TRNS;;

5-9 HOVER; MANUV; 2 RIGHT TRNS;;

9-12 FOXTROT BOX;; QK TWISTY VINE 8;;

13-16 SLOW HOVER & STEP THRU;; TWISTY VINE 8;;

#### PART B

1-4 DIAM TRN 3/4;;; BK & CHASSE BJO;

5-9 MANUV; IMPETUS; HOVER FALLAWAY; BK & RT CHASSE;

9-12 WHISK; THRU SD CLOSE; TWISTY VINE 8;;

13-16 HOVER; MANUV; SLOW DBL PIVT FC LOD;;

#### PART C

1-4 FWD, RUN 2; TWICE; 2 LEFT TRNS;;

5-8 HOVER; MANUV; 2 RIGHT TRNS;;

9-12 WHISK; THRU VINE 2; ROLL 3 BFLY; THRU VINE2;

13-16 BASKETBALL TRN;; ROLL 3; PU SD CLOSE;

#### ENDING

1-5 FWD, RUN 2; TWICE TO WALL; BASKETBALL TRN;; & PT-;

If you should need any further help with cute sayings or cue sheets, you can contact me through ASD, PO Box 777, N. Scituate, RI, 02857; 401-647-9688; fax: 401-647-3227; E-mail: ASDMAG@loa.com; Internet: www.dosido.com.



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# ON THE RECORD

Recent square dance record releases with  
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### TITLE - Label

### ARTIST

#### **Thats When I Miss You Most - TAR-104**

#### **Reggie Knipfner**

Although your reviewer was not familiar with this tune, I put this record aside in the keeper stack. Nice rolling tune with that beat that's just great to square dance to. Piano and guitars sharing the melody and a banjo slightly in the background picking along. The twist here for me is that I will probably not use this record for a singing call-I keep my Tarheel Records in with my patter records. Dancers seem to love strolling along to this music. It's lively and fun-give it a try but don't forget to give em' that first beat. *Uses Standard Ferris Wheel Figure.*

#### **Up Jumped The Devil II / Chips - BM-1027**

#### **Hoedown**

Double sided hoedown here: "Up Jumped The Devil" has that traditional fiddlin' string bass and simple percussion, barn dance feel to it. "Chips" uses a punctuated bass line for emphasis, an extremely simple melody and a boomchucka beat.

#### **This Little Light - CRC-128**

#### **Matt & Bob Worley**

Combine a spiritually based tune with that CRC signature sound and you get a nice cover for square dancing. If I don't use my Crown Records for singing calls, I hang on to them for contras or triples for my other programs, primarily for their solid energy. *Hds(Sds) Prom, 1/2, Square Thru 4, R&L Thru, 8 Chain 2, Touch 1/4, Scoot Back & Swing, Promenade!*

#### **Columbus Stockade Blues - BMV-201**

#### **Chuck Bryant**

From a company best known for its rhythmically active hoedowns, here's a bluesy rendition about a man who's OK with letting go. For you yodelers, this one will work too. Horn and guitar sharing and alternating on the melody line work well. *Hds(Sds) Prom. 1/2, Square Thru 4, Swing Thru, Boys Run, Wheel and Deal, Square Thru 3, Trade By, Corner Swing & Promenade!*

#### **I Get The Fever - RYL-813**

#### **Randy Dougherty**

Here's a Royal tune with a slightly different feel to it, The Royal energy is there, but there's a mellower feel to this one. Kind of a crying fiddle in the background and an easy percussion and bass line. *Hds(Sds) Square Thru 4, Swing Thru, Boys Trade, Boys Run, Bend the Line, Pass The Ocean, Swing Thru 2X, Boys Run & Promenade!*

# Larry Cole

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#### Don't Stop - SG-504

**Bob Asp**

Fleetwood Mac & Square Dancing? Just shows how highly adaptable music is to our favorite dancing activity. Pleasant and relaxing (my perspective), might be a nice closer for your dance. Give it a listen. *Hds(Sds) Prom. 1/2, Sds(Hds) R&L Thru, Sds(Hds) Square Thru 4, Do Si Do, 8 Chain 4, Corner Swing & Promenade!*

#### Stranger In My Mirror - ESP-922

**Steve Kopman**

A relaxing cover of Randy Travis' cute country tune. Nice ESP instrumental. Have some fun with this one. *Hds(Sds) Square Thru 4, Do Si Do, Touch 1/4, Split Circulate 2X, Girls Run Right, Box The Gnat, Square Thru 3, Corner Swing, Promenade!*

#### One In A Million - RMR-2100

**Skip & Jennifer Cleland**

Very lively music, steady percussion and spiritual in nature. Quick picking packs the energy to raise the excitement level at any dance. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Touch 1/4, Scoot Back, Corner Swing and Promenade!*

#### Mr. Bassman - A-1010

**James Reid**

This one's a kick if you remember the odd vocal bassline from the old pop tune. Vocal is cut in on the instrumental side-this works for this record as they provide some punch to an already energetic number. Vocals are only used in opener, break, and closer. Check out the very active MS figure! *Hds(Sds) Lead Right, Veer Left, Boys Run, Boys Trade, Swing Thru, Recycle, Veer Left, Bend the Line, R&L Thru, Touch 1/4, Column Circulate Once, Face Right, Slide Thru, Right Pull By, Allemande Left, Come Back one and Promenade!*



## REMEMBER...



To send your information for publication!

**Deadline for the January 2000 issue is: November 7**

Advertising forms and rate information available upon request.

**Midnight Flyer - RYL-236****Tony Oxendine**

Signature Royal sound and energy-great harmonica etc. what you look for in a Royal Record. Watch for the key change in the closer for that extra bounce. Put this one in the section marked "Train Songs" if you're the really organized type. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin The Top, R&L Thru, Flutterwheel, Sweep 1/4, Corner Swing & Promenade!*

**1957 Chevy (Half Ton Pickup Truck) - CC-59 Corbin Geis**

A cute tune for your "Truck Songs" collection. Lively music with guitar leads and a strong percussion line. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend the Line, R&L Thru, Pass The Ocean, Recycle, Corner Swing & Promenade!*

**Talkin' To Hank - RMR-803****Doug Jernigan**

Like Elvis, the legend and memory of Hank Williams Sr. live on. Reminiscent with fiddle and slide guitar and that steady RMR beat makes for good dancing. *Hds(Sds) Square Thru 4, RH Star, LH Star, R&L Thru, Touch 1/4, Split Circulate 2X, Corner Swing & Promenade!*

**I Wonder How The Old Folks Are At Home - ESP-923****Kopman/McMillian**

Here's music that's nice to listen to as well as dance to. Accoustical guitar, fiddle and a little splash on the cymbals. This one works for hoedowns as well. *Uses Standard Ferris Wheel Figure.*

**Somewhere Over The Rainbow - C-207****Jerry Haig**

Need to update your worn copy of this tune? Here's your chance-vocals are cut in on the instrumental side. It's a pretty tune anyway. If you want a nice version without background vocals try the Quadrille version. *Hds(Sds) Promenade 1/2, Square Thru 4, Swing Thru, Boys Run, Tag the Line, Face Right, Boys Trade, Girls Run, All 8 Circulate, Boys Run, All Promenade!*

**Alphabet Soup - MMCD-2007****Laura Thomas**

Here's another interesting CD package from Misty Mountain Dance Records. Interesting because it came with 12 tracks offering a wide range of instructional, informational, key, pitch and figure choices-provided you are CD capable for your dances. A medley of the Alphabet Song, Baa Baa Black Sheep, and Twinkle, Twinkle Little Star. The intent is to provide music for youger dancers and callers, but there's certainly no reason why we all can't enjoy it. Instead of CDs, how about a minidisc instead? *Hds(Sds) Prom. 1/2, Pass The Ocean, Extend, Swing Thru, Spin the Top, R&L Thru, Flutterwheel, Sweep 1/4, Corner Swing & Promenade.*

See you next month.

Please note Web site Address: [www.chrispinkham.com](http://www.chrispinkham.com)

e-mail address: [www.info@chrispinkham.com](mailto:www.info@chrispinkham.com)

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# THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



**A**s promised in last months article we are publishing a series of CW definitions for you. They are not the only definitions We go only through D this month next month we will have some more.

## GLOSSARY OF DANCE TERMINOLOGY FOR COUNTRY WESTERN

### **TERM**    **DEFINITION**

|         |                                                             |
|---------|-------------------------------------------------------------|
| ACCENT  | Special emphasis to a movement or a heavy beat in music.    |
| AND     | Half a quick count = 1 & or & 1                             |
| ARCH    | Partners raise joined hands to form a curve (arch) overhead |
| BALANCE | A state of equilibrium or body stability                    |
| BAR     | See definition for a measure of music (See Measure)         |

### BODY MOVEMENTS

1. GESTURE = any movement not connected with supporting body weight
2. STEP = the transfer of weight from one foot to another
3. LOCOMOTION = movement of the body from one place to another
4. JUMPING/HOP = Movement without a point of support
5. TURNING = changing position in a circular fashion

BRAKE    To release hands, to let go

BRUSH    To brush, sweep, or scuff the foot against the floor.

CHARLESTON    A step pattern with four (4) counts:

1. Step forward with left foot
2. Kick right foot forward
3. Step back on the right
4. Point the left back

CLOSE    Bring feet together without a change of weight

COUNT    A movement or dance count. A call used to count the rhythm of movements and weight changes, or count the beats of music

DIAGONAL    45 degree out from center or Line of Dance

DIG    Touch the ball or the heel of the free foot to floor with a strong emphasis

DIRECTION    A pattern call forward, backward, side Left or Right, together

DRAW    To bring the free foot slowly together to the supporting foot

# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month is probably our most challenging yet so be prepared. We are presenting plus calls from "T" bone formations. These are formations where the boys might be in a wave formation while the girls are in a column formation. Everyone does their part of the call (ex: circulate, scoot back, etc) as if everyone is in the same formation they are. In other words, you do your part of the call regardless of how the opposite sex is facing. It's extremely challenging but forces the dancers to learn their positions in any given call.

Good luck.

- 1) **HEADS** square thru 2  
touch 1/4 boys roll  
scoot back, girls roll  
boys run, star thru  
wheel and deal  
**CENTERS** square thru 3  
left allemande

- 2) **SIDES** star thru  
double pass thru  
leads trade  
touch 1/4 boys roll  
split circulate  
**CENTERS** circulate  
**BOYS** peel off

**BOYS** only bend the line  
girls trade  
**CENTERS** walk and dodge  
centers run, load the boat  
left allemande

- 3) **Heads** 1P2P  
star thru, boys roll  
circulate  
**BOYS** Trade in the same line  
**CENTERS** circulate  
**BOYS** partner tag  
**CENTERS** walk and dodge  
centers in  
cast off 3/4  
pass thru, wheel and deal  
**CENTERS** LEFT square thru 3  
square thru 3  
left allemande

- 4) **SIDES** lead right  
touch 1/4, girls roll  
circulate  
**CENTERS** circulate  
**GIRLS** peel off  
**BOYS** cast off 3/4  
**CENTERS** walk and dodge  
**ENDS** slide thru  
**CENTERS** partner tag  
left allemande

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- 5) Heads 1P2P  
star thru, boys roll  
circulate  
BOYS Trade in the same line  
(EACH SIDE DO YOUR PART)  
follow your neighbor  
{POINT TO POINT DIAMONDS}  
flip the diamond  
fan the top, acey deucey  
explode & slide thru  
square thru 3  
trade by, left allemande
- 6) SIDES lead right  
touch 1/4  
boys roll  
split circulate 1 & 1/2  
GRAND left swing thru  
(each side) trade the wave  
recycle, square thru 2  
CENTERS slide thru  
ends trade, at home
- 7) HEADS square thru 2  
touch 1/4  
girls roll  
circulate  
CENTERS circulate  
BOYS partner tag  
If you're looking out cloverleaf
- Centers walk and dodge, &  
partner tag  
swing thru  
cast off 3/4  
right and left grand
- 8) SIDES star thru  
double pass thru, track 2  
cast off 3/4  
girls roll  
{ ALL 8 } circulate  
CENTERS circulate  
BOYS trade & roll  
centers in  
cast off 3/4  
CENTERS pass the ocean  
cut the diamond  
follow your neighbor and  
spread  
LEFT swing thru  
right and left grand
- 9) Heads 1P2P  
touch 1/4 boys roll  
CENTERS circulate  
Girls cloverleaf  
Boys hinge and roll  
CENTERS walk and dodge  
square thru on the 3rd hand  
right and left grand



- 10) **SIDES** pass the ocean  
 extend  
 linear cycle , girls roll  
 centers circulate  
**GIRLS:** cloverleaf  
**BOYS** cast off 3/4 boys roll  
**CENTERS** walk and dodge  
 swing thru  
 circulate 1 1/2  
 right and left grand
- 11) **HEADS** square thru 2  
 slide thru boys roll  
 circulate  
**GIRLS** Trade in the same line  
 { **EACH SIDE** } scoot back,  
 boys roll  
 scoot back  
 boys run  
 pass the ocean  
 recycle  
 left allemande
- 12) **SIDES** pass thru  
 separate around 2 to a line  
 slide thru boys roll  
 { **EACH SIDE** } scoot back  
 { **EACH SIDE** } 1/2, split circulate  
 late  
 acey deucey  
 explode & **LEFT** square thru 2  
 left allemande
- 13) **Heads 1P2P**  
 touch 1/4, girls roll  
**GIRLS DIAGONALLY PASS**  
**THRU**  
 follow your neighbor  
 flip the diamond  
 swing thru  
 right and left grand
- 14) **SIDES** star thru  
 double pass thru  
 leads trade  
 star thru, boys roll  
 circulate  
**GIRLS** trade in the same line  
 scoot back  
 1/2, split circulate  
 acey deucey  
 explode & slide thru  
 left allemande
- 15) **Heads 1P2P**  
 slide thru & girls roll  
 circulate  
**CENTERS** circulate  
**GIRLS** trade and roll  
**CENTERS** chase right  
 ends trade  
 coordinate  
 bend the line  
 load the boat  
 left allemande

## CORBEN GEIS

- ★ *Creator of 'Spin Chain Spoofs' for ASD*
- ★ *Feature writer for Mikeside Management*
- ★ *Co-editor of 'The Horseshoe Recorder'*
- ★ *CALLERLAB member ASCAP/BMI License*
- ★ *Chicago Country Recording Artist*



Phone (814) 943-1888 or e-mail [outlook@csrlink.net](mailto:outlook@csrlink.net)

# THE KOREO KORNER

STEVE KOPMAN



Because of the "challenge" of "T" bone formations in the previous choreography, let's stay with the same theme for this month's article.

## HEADS square thru 4

Touch 1/4, boys roll

(All do your part) Follow your neighbor

Then:

- 1) flip the diamond  
explode & square thru 4  
right and left grand
- 2) diamond circulate  
cut the diamond  
bend the line  
slide thru centers roll  
You're home
- 3) cut the diamond  
wheel and deal  
LEFT square thru 3  
right and left grand
- 4) diamond circulate  
flip the diamond  
recycle  
left allemande
- 5) diamond circulate  
cut the diamond  
wheel and deal  
sweep 1/4  
roll away  
ENDS face in  
You're home

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\_\_\_ MS \_\_\_ PLUS \_\_\_ A2 \_\_\_ C1 (HARD SET)



Dear Dave,

We attended a dance and there was a large group of banner raiders. Not knowing it was casual, we dressed! As president of our federation, I gave a short report and during one of the breaks, one of the raiders gave me some info. She said their club was down to 2 or 3 squares until they decided that ALL their dances would be casual and since then they have had 7 or 8 squares. While speaking to another person, I spied a woman in SHORT shorts and commented "I think that's too casual and inappropriate." What do you think, Dave?

**Allemande Al Wolff**

I agree entirely. We need to lighten up on our dress code but let's not throw it away completely! Let's not get hung up on what most people mistakenly call "traditional" clothing either. Traditional clothing has evolved in the same manner as square dancing itself. If we were to dance -traditionally- we would be dancing reels, schottisches, and quadrilles, among others.

We, as leaders of our activity, need to be flexible to accommodate the new generation of dancers, but let's use a little common sense, too. Nice blue jeans, prairie skirts, blouses, and shirts, for guys and gals, should allow ample individuality. It could also open up a new market for the square dance shops that are now smarting over the decline

in two-step clubs.

Shorts and short sleeves should be reserved for the summer seasons or special events.

Dear Dave,

I like to call one and a half figures, (Do sa do, half-sashay, scootback, etc.) Before I try the AL once and a half, I thought I had better figure out just where it ended! So, from a static square, where does the call allemande left once and a half leave you?

**Doug Foster**

Using the CALLERLAB Definition of Allemande Left, *each dancer turns 90 degrees or less to face their corner and turn by the left forearm. Releasing arm holds and stepping straight forward, each dancer ends up facing his partner.* That completes a full Allemande Left. Unfortunately this leaves all dancers back-to-back with their corners and they no longer can turn only 90 degrees or less to "face" their corner. Therefore, the call is improper from a static set because you can't begin the one half.

Have a problem? Need an opinion? Dave speaks his mind, taking stands and answering questions as only he can, with plain talk, common sense and humor.

DAVE GIPSON - P.O. Box 491525  
Redding, CA 96049; 530-222-4802  
dave@dave-gipson.com

# THE CALLER COACH

## DON WILLIAMSON

### PLANNING FOR 2000



Many of us have been fully involved with western style square and round dancing for the better part of half a century. We have seen our beloved activity prosper during the peak years and now we are experiencing the lull after the party. All of us would like to see the activity regain its upward swing. We know that it can be one of the best hobbies available for any person of most any age, but are we providing the appropriate organizational structure to entice newcomers to enter the activity, to stay there once they get there and to help recruit newcomers?

In my opinion we are on the right track regarding our international emphasis swing toward better marketing and recruiting. It still bothers me, however that we can't provide enough

flexibility in our programs to keep them once we finally get them into a beginning program. Even during square dancing's peak years we lost too many because they were not able to continue at their preferred skill and frequency level.

Who are the dancers that have stayed with it permanently and that still dance after many years? For the most part they are the dancers that learned to dance pretty well and became confident. They may have had a good teacher or they may have just survived. They had enough desire and self-ambition to learn one way or another. Most of them still have their favorite skill and frequency preferences. Some prefer all position extended position dancing at all levels.



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1999 - 2001

|        |                     |           |                    |
|--------|---------------------|-----------|--------------------|
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Some prefer round dancing at one or more of the phases. We now have some who lean toward country two-step dancing, contra dancing, ballroom, line dancing, shag, swing, mambo, etc.

Is there anything wrong with dancers moving into their preferred level? Where would major league baseball, professional football or professional basketball be without a farm training system, college or semi-pro teams developing their players. Baseball, for example is a proven good activity and yet everybody can't or doesn't want to play at the big league level. The game itself is just as important to the little leaguer, the college player, the slow pitch softball player or the old timers teams. They all adjust the rules a little to better fit the needs of their team. They are all, however, playing and enjoying the great game that Abner Doubleday invented. Maybe there is something here for us to think about in square dancing.

What would happen if we worked toward strengthening and meeting the needs and desires of all the various

levels, age and interest groups. Instead of looking at all these groups as the enemies that are ruining the activity, could we organize better and have youth clubs, challenge clubs, clubs for the handicapped, clubs that dance fast and furious, clubs that dance smooth, etc.

Maybe we could get them all together once a month and get them to adjust to an easy level of dancing long enough to present a positive picture to the public and to the media.

Next month I will give you my suggestions for the next century. What kind of callers, cuers and other leaders are we going to need? Are there some things we could do to put SQUARE DANCING on the RISE?

*Don Williamson is a Caller Coach, Accredited by CALLERLAB, and producer of Red Boot Productions and Platinum Records.*

*Don invites other Caller Coaches to participate. Send your letters to Red Boot Productions, Inc., 52 Crest Drive, Greeneville, TN 37745*

# SO YOU WANT TO BE A CALLER

LARRY COLE



My goodness it is November already, where does the time go? As Thanksgiving approaches I hope we can all slow down and be thankful for what we have. We all have, within the square dance activity, a huge number of friends that we can enjoy in fellowship. What other recreation can boast of such a close knit family as we can. I think it is important to maintain a family atmosphere when we teach folks to square dance. The warm feeling that goes with friendship makes learning a most pleasant experience.

There are more ways to teach than from a static square. When we teach from a square two couples are only standing and watching part of the time. I like to teach some calls from a big circle, actually I start every teach session from a big circle. I get everyone up on the floor (as couples) and have them circle left then I call left allemande and right and left grand. While they are doing the right and left grand I ask them to say hi to each other and to state their name. I then have them scatter promenade and find three other couples to form their square. This can be done the first night very easily and goes along way toward warming everyone up. I use a big circle again for a closer at the end of the evening and have everyone say good-by to each other.

Many calls can be taught from a big circle. Just to name a few would be, do sa do, arm turns, right and left grand, weave the ring, star thru, California

twirl and many others. A big circle is a great place to use demonstrations in your teaching. As the teacher, you can get out in the center of the circle and everyone can see your demonstration very well. You can have some of the new dancers and/or the helpers come out in the center and help with the demonstration. Something that I have found that works well is to walk to the circle, select the folks that you want to help you and lead them back to the center. Then, when you are finished, take them back to their place and thank them for helping you. Don't just call them up and send them back, that does not produce a very warm feeling. You can move the guys or the gals forward or backward around the circle to change the partners if you want, however be sure that giving everyone a different partner is being accepted by the group. Sometimes new folks become very uncomfortable when separated from their own partner. This mixing should be done with great care.

Have a very happy Thanksgiving and we will see you in December.

Larry calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the Chairman.

Larry may be contacted at  
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There will be plenty of opportunities to relax, tour, shop and square dance.



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Compared with a cruise or other European tours with extra add-ons, it can't be beat for price value and personal attention. The group is limited to just one bus and has completely sold out the last two years!

If interested, don't wait to get registered. For more details contact Tom & Gina Crisp at (800) 901-8044 or e-mail: [SDCaller@juno.com](mailto:SDCaller@juno.com).

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- Q-922 THE BALLAD OF JED CLAMPETT - Shane

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# RHYME TIME



## Valerie

In a hovel, in the 'hood,  
In a town north of Muskogee,  
Dwells a nerd (an ugly bird),  
And his darlin', Valerie.

Oh my darlin', oh my darlin',  
Oh my darlin', Valerie!  
You are sweet and very lovely,  
I am yours eternally.

Petticoats and pettipants,  
And her skirt is number three,  
Tasseled boots with ankle bracelet  
Square dance dress for Valerie.

Oh my darlin', oh my darlin',  
Oh my darlin', Valerie!  
Look so sweet, dressed so neat  
Belle o' the ball you'll always be.

Grand Marches can't be missed,  
Nor a plus tip, certainly.  
Visits, festivals, and jamboree,  
Are a must for Valerie.

Oh my darlin', oh my darlin',  
Oh my darlin', Valerie!  
Always dancing, always moving  
At such high velocity.

Sheriff's picnic, Garden of Lights,  
Nursing homes, and Arrowhead Mall,  
Azalea Festival, and the air show,  
Valerie has to do it all.

Oh my darlin', oh my darlin',  
Oh my darlin', Valerie!  
Let me sit and skip a tip.  
I need to rest, you're killing me.

Got to dance to Bob and Sheena,  
And every caller who hits town,  
She is wired, but I am tired,  
All I want is to sit down.

Oh my darlin', oh my darlin',  
Oh my darlin', Valerie!  
Death by dance'll be the rulin'.  
When you're done, just bury me.

The song is sung to the tune of  
"Clementine." As you can see from  
the lyrics, Valerie is an avid and  
passionate square dancer. I can't  
keep up with her.

*Gary Bullard  
Wagoner, OK*

## BRINGING PEOPLE TOGETHER



**That's what square dancing does.  
That's what a national/international magazine can do.  
That's what we hope we do to you, too.  
Today and tomorrow.**



# ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Friends,

This year has gone by so quickly and we are preparing for 2000. With all of these preparations, don't forget to keep those cards and letters coming in for your round dance selections.

From our family to yours we wish you a Happy Thanksgiving.

## Chicagoland Round Dance Leaners' Society Teach Of the Month, September 1999

### Phase II

Windy City (Maguire) II/TS  
Grenn 17044

### Phase III

Candida (Seurer) Flashback  
9172 (Arista)

### Phase IV

2000 Blues (K/B Nelson) IV/J  
Belco 426 or 4337

### Phase V

Mambo Italian (G/J Martin) SP

## Mini-Manuals INFORMAL BOOKLETS

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8. Party (O/N/S) Dances



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## Most Popular Dances elected at the URDC Convention

1. And I Love You So (Childers)  
V+2  
R/RCA GB 10471-A Perry Como  
Dancez Merengue  
(Shibata)V/SP 310
2. Papillon (Lamberty)
3. Warm & Willing (Slotsve/Childers)  
V+1/FT/SP
4. Orient Express (B/M Moore) V
5. London By Night (Goss)  
Sam's Song (Shawver)
6. Cavatina (Barton) VI/WZ  
Roper 941  
Sleeping Beauty (B/M Moore) B  
Col 38-04217 Julio Iglesias
7. Wyoming Lullaby (Palmquist) WZ  
Telemark 908
8. Over & Over (Goss) SP BG 103
9. Erotica (B/M Moore) V/R/SP 216
10. Am I Blue (Lamberty) VI/FT  
SP 313  
Smoke Gets In Your Eyes  
(Rumble)
11. Kiss Me Goodbye Rumba  
(Lawson)

## HALL OF FAME DANCE Bye Bye Blues (Palmquist)

**Popular Dances/Teaches  
DRDC Top Teachers  
As Reported in the  
September Newsletter**

1. Arriba IV (Hartung) R/SP Flip Lili  
Sway 4 Me (Rumble) IV+2/Cha  
SP 315
2. An Affair To Remember (Slater)  
V/FT/SP 317  
Paper Moon (Rumble) II/TS  
SP 323  
Only A Paper Moon (Rumble) IV  
SP 323  
Flip Been There Done That
3. Begin To Color Me (Read) VI
4. Yellow Polkadot Bikini (Scott)  
III+1/MCA 60027 Brian Hyland  
Patricia Cha (Worlock) V
5. In The Mood (Goss) Unphased  
Roper 167  
Knock Once (Goss) V+2/WCS  
Star 101  
Kokomo (Filardo) III+2  
Electra 7-65936, 69385
6. Been There Done That (Rumble)  
VI/J/SP 323  
It's Just Cha Cha (Broadwater)  
VI+1  
Dancez Merengue (Shibata)V  
SP 310  
Berkeley Square (Goss) V+2  
Saying Something Stupid  
(Raybuck) IV+2/R/SP 300  
Sam (Goss) VI+2/R/Star 101
7. What A Difference A Day Makes  
(Shibata) VI/B/SP 320
8. Shortenin' Bread (Raye) III+1/  
TS/AS 13147 The Tractors  
Merengue Mas (Maisch)  
Unphased/Roper 129  
Dream Away 3 (Cunningham)  
III+2/FT/SP 321  
Crazy (Slater) V/B/SP 317  
This Might Be Love (Barton)  
IV+1

*Happy  
Thanksgiving*



*from all the staff of  
American Square Dance  
Magazine*

Starlight Waltz (Worlock) IV+2  
One More Rumba (Buck) VI

**Connecticut Assoc Of Round  
Dance Teachers (CARTS)  
FALL**

Phase II

Paper Moon II (Rumble) TS/SP 323

Phase III

Strangers On The Shore (Floden)  
III+2/Grenn 17244

Phase IV

Shadow Rumba (Yellen) IV/Roper 223

Classic

Spaghetti Rag (Gniewek)

**Washington State Round  
Dance Of The Month,  
October**

Love In Springtime (Floden)

**Send your round dance  
information to:**

**Bev & Bob Casteel, 1540 Hull Lane  
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e-mail: bevbobcue@aol.com**

# **IT'S SHOWTIME FOR "COOL" TEEN VIDEO DEBUTED BY CANADIAN SQUARE & ROUND DANCE SOCIETY**

The new "Cool Moves" video, prepared as a recruitment tool for attracting young people to our activity, is available.

Envision a young boy, alone and restless at home in front of the TV, who discovers that his set is interactive and can talk to him. "You can call me Jane" it says. The surprised boy explains that he's just hanging out and looking for something better to do. He's feeling kind of down, kind of "black and white."

Jane, the TV set, tells the boy to "check this out" and suddenly the screen bursts into color, action and friendly smiles set to lively music revealing young people having fun on the square dance floor. The boy learns about the great fun, the cool tunes, how the dancing meets a kid's need for challenge, how he can go places and meet new friends and how having all

that fun is even "mom approved!"

The activity is explained and appealing aspects of square and round dancing are presented from a kid's perspective.

By the end of the orientation to

modern square and round dancing, provided by his TV set, the boy asks enthusiastically "where do I sign up?"

This is the scenario in a brand new 8-1/2 minute pre-teen and teen recruitment video produced by the P.R./Promotion

Committee of the Canadian Square & Round Dance Society (CSRDS). It's called "Cool Moves."

This effective recruitment tool, aimed at bringing more youth into our recreation, is now available for a minimum donation.

A copy of the video has been sent to all the organizations providing financial support for the project (see list below) and to all the Canadian Teen Clubs known to the P.R. Committee. A copy of the video was also presented to the 13



Teen clubs attending the 50<sup>th</sup> Annual Pacific Northwest Teen Square Dance Festival in Burnaby, BC in May, 1999.

VHS copies of "Cool Moves" can be ordered by sending a check or postal money order in Canadian funds to: "Cool Moves" Video, c/o Brian Elmer, 3377 Tarragon Court, Westbank BC V4T 1B3, CANADA. Telephone/computer fax: 250-768-2694. Please make your check or postal money order payable to: "P.R. Committee, Canadian Square & Round Dance Society." Postage and handling is included.

\$12 (Cdn.) mailed to Canadian pre-teen or teen square and round dance clubs only (this special rate is subsidized by the P.R./Promotion Committee to encourage more youth square and round dance groups in Canada)

\$18 (Cdn.) mailed to other destinations in Canada or in the United States.

Order your copy now, whether for personal interest, to build membership in an existing youth group, or to begin recruiting young people to form a youth square and round dance club in your community!

For more information on the Teen Video "Cool Moves" visit our website at [www.csrds.ca/csrds16.htm](http://www.csrds.ca/csrds16.htm) Happy recruiting!

For more information contact Brian Elmer or John Sellers, 29 Julian Street, Carleton Place ON K7C 3W7, CANADA; (613) 257-7188.

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# CONVENTION FESTIVAL

# NEWS

## Thirteenth Annual New England Dance Legacy Weekend

The Ralph Page Memorial committee is pleased to announce that the Thirteenth New England Dance Legacy Weekend (formerly the Ralph Page Memorial Weekend) will be held on Friday, January 14 to Sunday, January 16, 2000. It will be held at the Durham campus of the University of New Hampshire. As with the previous weekends, it will feature lots of traditional and contemporary contra dancing and square dancing, including many old favorites from the New England dance repertoire.

New England squares and contra dances are currently done throughout the country and in many other countries as well. Much of the credit for this goes to Ralph Page, the Dean of New England callers, who kept dancing

alive and healthy in New England through times when no one else was calling traditional dances. The New England Dance Legacy Weekend will feature some of the best music available and will promote the vitality of modern contra dancing together with the elegance and polish insisted on by old-time callers like Ralph Page.

In renaming the weekend we are broadening it to include recognition of other callers and musicians and their impact on New England traditional dancing.

The weekend will feature an outstanding staff of well known musicians and callers. There will be three dance parties beginning on Friday evening and continuing through Sunday afternoon, including the Banquet

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and Grand Ball on Saturday evening.

Callers will include Ralph Sweet and Don Armstrong; in addition the Friday night dance will feature Chris Ricciotti, Laura Johannes, and David Smuckler. Music will be provided by some of New England's finest musicians playing in two combinations: Swallowtail and Rod Miller & Bob McQuillen. The Friday night dance will feature music by excellent local musicians Burt Feintuch, Sarah Hydorn and Roberta Sutter. On Saturday there will be a retrospective looking back over the past millennium of dancing (or at least part thereof!). Other highlights include the Grand Ball on Saturday evening, featuring a

variety of musicians and callers; and workshops on many aspects of square dancing and contra dancing, including music, dance, and calling. Workshops will include calling singing squares, regional fiddle styles, and others.

Reservations will be necessary for all meals; all other events, including the Grand Dance may be attended without advance reservation. For information on reservations for the weekend (up to January 5 for meals), further details on the schedule of events, and for other information, call 603-225-6546, 603-463-7771 or 603-664-2513 or write NEFFA, 1950 Massachusetts Ave, Cambridge, MA 02140.



## **49<sup>th</sup> National Square Dance Convention**

**Baltimore, Maryland**

**June 21-24, 2000**

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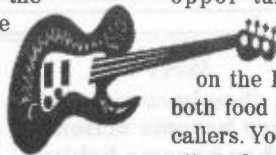
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The 49<sup>th</sup> NSDC Program and Social and Special Events Committees have been hard at work dreaming up entertainment for square dancers coming to Baltimore 2000. For starters, we are planning the opening ceremony at the harbor.

It will be followed by the fabulous Wednesday evening Country Music Concert at the Baltimore Arena. The arena seats 13,000 people, so there is room for everyone. The cost is just \$15. Sign up

by April 30, 2000. After that tickets will be available to the general public at a much higher price.

Thursday, Friday and Saturday nights from 7-10 PM you will have an opportunity to dance to live music by the Ghost Riders Band. Our lunch and dinner cruises on the Patapsco River will provide both food and dancing to well-known callers. You will have another opportunity to be on the water if you take our tour to Annapolis, home of the United States Naval Academy. You go one way by boat, the other by bus.





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The traditional fashion show will be in the Baltimore Arena, so seating will not be a problem. In addition to featuring outfits suitable for "Dancing on the Docks of the Bay" there will be a great musical pre-show, live music during the show (by Tony Debellis, organist extraordinaire) and a super cast of models, entertainers and narrators.

Finally, the nightly ceremonies will feature entertainment as well as the usual introductions. Saturday evening promises to be a spectacular show, Broadway style.

For more information, write us at PO Box 300, Greenbelt, MD 20770-0300 or check our website. You'll find us at [members.aol.com/balt2000/balt2000/balt2000.html](http://members.aol.com/balt2000/balt2000/balt2000.html).

*Do you have Convention or Festival News. Send it to:  
ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*

## **WATCH**

**Watch our thoughts; they become words.**

**Watch our words; they become actions.**

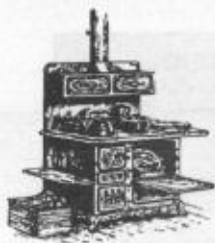
**Watch our actions; they become habits.**

**Watch our habits; they become character.**

**Watch our charcter; they become our destiny.**

IDA News Nov. 1996

*American SquareDance, November 1999*



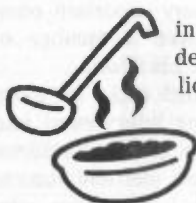
# Country Kitchen

*By Louise Harrop*



## Golden Cauliflower Soup

- 1 large head of cauliflower, cut up
- 1 C water
- 1 C chicken stock
- 1/2 C chopped onion
- 1/4 C butter
- 1/2 C flour
- 2 C shredded mild cheddar cheese
- 2 C milk
- 1/4 tsp nutmeg
- chopped fresh parsley



Cook cauliflower in water until tender, drain; reserving liquid. Set aside 1 cup or more of the cooked cauliflower. Blend the remaining cauliflower in a blender with the reserved liquid. Set aside. In a large pan, cook onions in butter until tender, stir in the flour. Gradually add chicken stock, stirring until well blended and thickened. Stir in blended cauliflower and cheese; cook until cheese melts. Stir in milk and nutmeg. Garnish with parsley.

flower in a blender with the reserved liquid. Set aside. In a large pan, cook onions in butter until tender, stir in the flour. Gradually add chicken stock, stirring until well blended and thickened. Stir in blended cauliflower and cheese; cook until cheese melts. Stir in milk and nutmeg. Garnish with parsley.

## Pumpkin Cranberry Nut Bread

- 4 C sugar
- 1 C vegetable oil
- 3 eggs
- 2 (16 oz.) cans pumpkin puree
- 5 C flour
- 1 Tbsp baking soda
- 2 tsp cinnamon
- 2 C chopped walnuts
- 2 C raw cranberries, coarsely chopped

Preheat oven to 350°. In a large bowl beat together the sugar and oil. Add the eggs and beat again. Mix in the pumpkin. In a separate bowl, combine the flour, baking soda and cinnamon. Add the flour mixture to the pumpkin mixture and blend well. Stir in the nuts and cranberries. Spoon into 3 greased and floured loaf pans and bake for approximately 1 hour.

As with any recipe using pumpkin, check to be sure the center of the bread is done before removing from the oven. When done, turn out of the pans onto cooling racks and cool completely before slicing. This bread freezes well.

**If you refuse to accept  
anything but the best,  
you very often get it.**

**W Somerset Maugham**

---

# Remembering

## **Jack Murtha July 24, 1999**

Involved in square dancing since his college days, almost half a century ago, Jack found that square dancing fit into his life and his work as a recreational leader. As time went on Jack became more and more involved in what was not only his life's work and profession — but also his favorite hobby.

Over a period of time Jack became more and more involved with the teaching and calling and at several points the Murthas, Jack and his wife, Thelma, were out of the house seven nights a week teaching classes and calling for the various clubs in the area.

It eventually became frustratingly clear to Jack that he simply could not stretch himself any further and even with encouraging other callers to take on the load, the task was still overwhelming.

From all this grew an idea — Why not expand his effectiveness by combining his proven theories? This solution became so effective and his theory so successful that today Jack's system is in use around the world.

At a time when this country and the government of China were in deep debate over human rights, Jack and Thelma were invited by the dancers of that country, not once, but several times, to teach the Chinese to square dance and to call and teach square dancing as well. As a result, Chinese square dancers have visited America, many of them dancing in our clubs and



some staying with the Murthas while Jack taught them to call.

A member of CALLERLAB since its convention in 1974, Jack never missed one of its annual affairs. Playing a major role in its development he served on and headed many important committees and received a number of commendations for his efforts.

As a square dance caller for more than 30 years Jack interviewed and taped the accounts of many veteran square dance leaders, men and women, many of them no longer alive who played major roles in the development of the square dance activity.

It's obvious now that Jack loved what he was doing. However, one of his greatest satisfactions came from his calling and teaching young square dancers. A full color page from a recent Northern California newspaper featured an article with Jack's picture and many squares of youthful dancers and bore the banner:

**LORD OF THE (square) DANCE.**  
And its sub-head stated: Jack Murtha combines passions of dance and teaching.

*American SquareDance, November 1999*

The story tells of a second grade square dance jamboree in the local high school gym. 500 second graders attended BUT that wasn't all. This was Jamboree #2. Second Grade Square Dance Jamboree Number One—which also attracted 500 youngsters was held the previous April.

The article also pointed that there are a number of second generation dancers in the area — folks who themselves took part in these Second

Grade Jamborees and are now, themselves parents of current second grade participants.

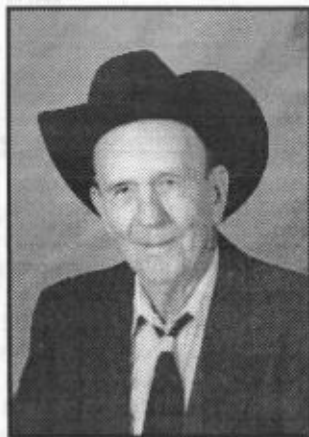
There are doubtless many callers and teachers carrying on the spirit of square dancing that Jack encouraged. There are many men and women, boys and girls whose lives were touched by Jack's teaching and calling. And there's no doubt that the efforts put forth by Jack on behalf of this true American folk dance will long be felt.

---

## **Arvey (Slim) J. Herrington**

Slim Herrington had been battling cancer for nearly a year and lost the battle on December 25, 1998. He is survived by his wife Nell Francis, son Mike, daughter Dixie Turner, four brothers, five sisters, seven grandchildren and five great-grandchildren.

Slim was born January 24, 1917 in Riviera, Texas. He had lived most of his life in Harker Heights, Texas near Killeen. Slim was a member of CALLERLAB, the Texas State Callers Association, the Heart of Texas Callers Association and the Capital Area Callers Association. He held various offices and served as mentor to numerous Callers and would be Callers. He was Club Caller for numerous Clubs in Central Texas; but, was most noted for the Apache Raindancers (since 1976) of Austin and the Hoedowners (since 1964) of Harker Heights. He started calling in 1951 and studied under Pappy Shaw and Les Gotcher. Slim has been honored many times for his love and dedication to square dancing and the



people involved in it.

When the Hoedowners were having trouble finding a place to dance, Slim decided to build a square dance hall; which was appropriately named, Slim's Barn. This hall not only provided a place for the Hoedowners to dance; but, provided a place for Slim's Teen Clubs to dance. His contributions to the Teens were acknowledged with many awards, even after his death.

Slim and Nell were married January 16, 1963. Second to the love of his family was teaching people to square dance. He is remembered by many

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people for his contributions to square dancing and the genuine love of people. Nell was always at his side for support in this activity he loved dearly.

Slim is sorely missed and our prayers go out to Nell and his family.

## **TO MY FAMILY AND FRIENDS ON EARTH**

*I've spent my first Christmas in  
heaven,*

*A glorious, wonderful day!*

*I stood with the saints of the ages*

*Who found Christ the truth and  
the way.*

*I sang with the heavenly chorus.*

*Just think, I who couldn't sing!*

*And oh! What celestial music*

*We brought to our Savior and King.*

*We sang the great song of  
redemption,*

*How Jesus to Bethlehem came,*

*And how they sang that blest morn,*

*When shepherds first heard  
the story*

*That Jesus, the Savior was born.*

*Oh dear ones, I wish you had  
been here,*

*No Christmas on earth could  
compare*

*With all the rapture and glory*

*We witness in heaven so fair.*

*You know how I always*

*loved Christmas!*

*It seemed such a wonderful day,*

*With all my loved ones around me,*

*The children so happy at play.*

*Yes, I see how I loved it,*

*And oh, what a joy it will be,*

*When you and my loved ones  
are with me,*

*To share in the glories I see.*

*So dear ones on earth, here's  
my greeting!*

*Look up 'til the day dawn appears,*

*And oh, what a Christmas awaits us*

*Beyond all earth's partings  
and tears!*

*Author unknown*

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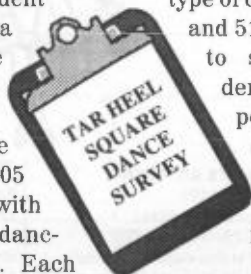
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**THANK YOU!**

# TAR HEEL SQUARE DANCE SURVEY

Results of a recently tabulated survey of Tar Heel square dancers were released in late summer by Jimmy Roberson, President of the North Carolina Callers Association, the organization conducting the survey.

Survey forms were mailed to each of the 105 clubs in the state, with responses from 1,465 dancers, callers and cuers. Each form contained 29 multiple-choice questions relating to various aspects of square dancing such as the dress code, type of music, callers' ability, frequency of dances attended, and treatment of newly-graduated dancers by club members and callers.



54% of the respondents were female and 46% male. Only 9% were under 50 years of age. In terms of type of dancing 29% danced rounds and 51% danced lines in addition to square dancing. Respondents were provided the opportunity to make comments and/or suggestions about any question on the form. Some of the survey findings are as follows:

1. 82% of respondents learned about square dancing through a friend, 10% through news media and 2% from flyers.

2. In classes, 95% of dancers were welcomed and treated well by the caller/instructor.

3. 63% of students rated their instructor's ability as excellent,

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34% as good.

4. Only 7% thought that the time spent in classes was too long.

5. 13% of dancers supported reducing the number of calls on the Mainstream list; 11% favored reducing calls on the Plus list.

6. 22% favored having only one list with a reduced number of Mainstream and Plus calls.

7. 86% expressed a desire for either rounds or lines between tips at club dances.

8. Only 15% objected to paying a donation when visiting another club's regular dance.

9. 75% preferred a mix of slow, medium and fast music to any single one of these tempos.

10. Dancer preference in the dress code varied depending upon venue, with 39% favoring traditional square dance attire at a club dance, 57% at a special dance or festival, and 62% at a state or national convention. At each of these venues, traditional/modern attire was preferred by 22-24% of dancers.

Comments expressed by respondents included the following:

(a) "We need to recruit younger dancers in our activity"; (b) "If your club doesn't dance rounds or lines, doing one or both at club dances should be seriously considered"; (c) "most dancers want something between tips"; (d) "Callers should make an effort to

# CALLING

MAGAZINE for SD CALLERS and TEACHERS

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- Window to Australia, Germany, Japan, England, Canada and USA
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make Mainstream as interesting as Plus."

Copies of the survey results were mailed to all NCCA members and are available upon request to Jimmy Roberson, P.O. Box 748, Oxford, NC 27565. Roberson expressed the group's appreciation to all respondents who participated.

*Al Stewart  
Greensboro, NC*

## \*\*\*\*\* OPINIONS \*\*\*\*\*

Opinions expressed in signed articles do not necessarily reflect the AMERICAN SQUAREDANCE MAGAZINE views. Your comments are encouraged. The publishers reserve the right to exercise their discretion in the acceptance, rejection, or editing of any proffered information, listings or advertising based upon their determination of the best interests of square and round dancing.

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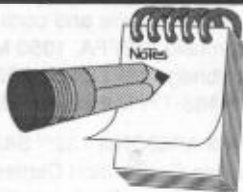
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# WHAT'S AHEAD

**Not for profit** Association/Federation festivals or conventions or benefit dances can be listed free of charge in *What's Ahead*.

Included will be the event date, name, location, contact address, phone number, e-mail. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.**



## NATIONAL CONVENTIONS

### U.S.A.

**Jun 21-24, 00** Baltimore, MD (49<sup>th</sup>)

**Jun 27-30, 01** Anaheim, CA (50<sup>th</sup>)

**Jun 26-29, 02** St. Paul, MN (51<sup>st</sup>)

### CANADA

**Jul 20-22, 00** Vancouver, British Columbia

**Jul 18-20, 02** Saint John, New Brunswick

### AUSTRALIA

**Apr 20-24, 00** Geelong, Victoria

**Sep 8-10, 00** Perth, Western Australia

**Jun 7-11, 01** Tamworth, New South Wales

### NEW ZEALAND

**Jun 2-4, 00** Wellington

**14 NEW JERSEY** - Northern NJ SD Association 25<sup>th</sup> Annual Mini-Festival, Bridgewater-Raritan Middle School, Bridgewater. Sal & Mary Alessi; 973-256-1647 or Jim & Joyce Kelly; 908-658-4271

**19-20 CALIFORNIA** - 3rd Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff. 530-527-3486; jthiel@rbuhsd.k12.ca.us

**21 ILLINOIS** - Fall Frolic of Rounds, Chicago Round Dance Leaders Society, McHenry. George & Joyce Kammerer, 815-385-1031

## NOVEMBER

**5-6 COLORADO** - *Going Out With A Bang* 39<sup>th</sup> Annual Dance Party, Evans. Colorado Round Dance Assoc - Karen & John Herr 303-681-3147

**12-13 FLORIDA** - NEFSARDA 46<sup>th</sup> Annual Fall Festival at Resurrection Catholic Church in Jacksonville. John Wall 904-241-0384; flasqrdncr@aol.com

## JANUARY 2000

**9 OHIO** - 16<sup>th</sup> Annual Charity Dance, Berea High School, Berea, OH benefiting the Berea Children's Home. Tom Rudebock, 4551 Grafton Rd, Leetonia OH 44431; rudebts@valunet.com

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14-16 **NEW HAMPSHIRE** - 13<sup>th</sup> New England Dance Legacy Weekend, Durham. Square and contra dancing, live music. NEFFA, 1950 Mass Ave, Cambridge MA 02140; 603-225-6546, 603-463-7771, 603-664-2513

20-23 **ARIZONA** - 52<sup>nd</sup> S&RD Festival, Tucson Convention Center, Tucson. John & Nancy Bradeson; 520-297-3961; fax: 520-795-0713; bert2@theriver.com; www.primenet.com/~ccampbel/tucsonsd.htm

24-30 **HAWAII** - 35<sup>th</sup> Annual Aloha State Festival, Waikiki, Honolulu. Special activities include Polynesian Adventure Luau, Whale Watching Cruise, and Hula Dancers. Tour packages and discounted hotels available, call Hans at 800-676-7740. For other information, Gil Gilbert, 808-261-6087, Hawaii Federation; PO Box 1, Pearl City HI 96782; em: gil@aloha.com; www.inix.com/squaredancehawaii web: inix.com/squaredancehawaii.

## FEBRUARY

4-6 **CALIFORNIA** - Jamboree By The Sea, Del Mar. Bob & Carol Fisher, 760-738-0248; BNCFISHER@aol.com

18-20 **CALIFORNIA** - VASD 43<sup>rd</sup> Annual Kross Roads Squar-Rama, Tulare Fairgrounds, Tulare. John & Mae Schol, 3103 W. Packwood, Visalia CA 93277; 559-625-8196

## MARCH

16-18 **WASHINGTON, DC** - 41<sup>st</sup> Spring Swing S&RD Festival. Paul & Loretta Pogorzelski; 703-241-0380; WASCACLUBS@aol.com

17-19 **TEXAS** - 26<sup>th</sup> Annual TASSD Round-up, Waco Convention Center, 100 Washington Ave., Waco. Robert Powers, Rt 11, Box 161-Q, Lub-

bock TX 79407-9515; 806-785-8900 (wk/hm); waltzinbobl@juno.com

31-4/1 **IOWA** - 38<sup>th</sup> Iowa State S&RD Convention, Dubuque. Bill & Barb Zubler, 1920 Carter Rd, Dubuque, IA 52001; 319-588-4060.

## APRIL

7-9 **SAN DIEGO** - 42<sup>nd</sup> California State S&RD Convention, San Diego. Keith & Linda Spears, 760-510-9547; pages.prodigy.net/pherndon/2000.htm; square@squaredance.org

20-24 **AUSTRALIA** - 41<sup>st</sup> Australian National Square Dance Convention, Geelong, Victoria. Janice Alexander, PO Box 229, Nunawading, Victoria 3131, Australia; www.lexicon.net/platypus/41nat.htm

## MAY

5-6 **OHIO** - 40<sup>th</sup> Ohio Dance Convention, Columbus. Larry & Becky Roush; PO Box 15097, Columbus OH 43215; 740-986-2301

18-20 **VIRGINIA** - VASARDA 12<sup>th</sup> State Convention, Williamsburg. John & Shirley Shepherd, 4709 Little John Rd, Virginia Beach VA 23455; 757-499-0782

26-28 **FLORIDA** - 46<sup>th</sup> Florida State S&RD Convention, Lakeland. Charlie & Val Newsome, Registration Chairman, 12368 Brady Rd, Jacksonville FL 32223-2529



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## **JUNE**

**2-4 NEW ZEALAND** - 34<sup>th</sup> National S&RD Convention, Wellington. Winton Page, Registrar, PO Box 10-711 The Terrace, Wellington, New Zealand; Phone 64-4-563-7004; fax 64-4-565-1972; instone@xtra.co.nz; www.squaredance2000.wellington.net.nz

**9-10 COLORADO** - 46<sup>th</sup> Annual Colorado State SD Festival, Greeley. Tom & Sue Nelson, 526 37<sup>th</sup> Avenue Ct, Greeley CO 80634; 970-352-6850; tsnels@juno.com

**21-24 MARYLAND** - 49<sup>th</sup> National SD Conv, Baltimore. Richard & Linda Peterson, 7226 Mandan Rd., Greenbelt MD 20770; 301-345-7450; fax: 301-345-9459, or Joe & Norva Pope, 15 Melville Rd, Pasadena MD 21122; 410-360-6829; fax: 410-255-0620

**29-7/2 OREGON** - Oregon 2000 Summer Festival, Pentleton. Dave & Jodene Hughes, 503-472-9173; dhughes@onlinemac.com

## **JULY**

**9-11 CALIFORNIA** - 15<sup>th</sup> Annual San Diego Contra Dance W/E, University of San Diego, San Diego. Contra, Quadrille, English country, folk & round dancing, plus special events and after parties. Paul & Mary, PO Box 897, Running Springs CA 92382; 909-867-5366

**20-22 CANADA** - 12<sup>th</sup> Canadian Square & Round Dance Conv, Vancouver, British Columbia. PO Box 2440, Vancouver BC, Canada V6B 3W7; conv2000@squaredance.bc.ca www.squaredance.bc.ca/conv2000.html

**20-22 GEORGIA** - 7<sup>th</sup> Handicapable Convention, Ramada Inn, 500 Merrimac Trail, Williamsburg. Jim & Sherry Bush, PO Box 240, Calvary GA 31729; 912-872-3155; fax 912-872-3198; bushbaby@plantel.com

**21-23 WISCONSIN** - 41<sup>st</sup> Wisconsin S&RD Convention. Mike & Edie Tuesdale, REgistration, 222 W 14 Ave, Oshkosh WI 54901; wiconv2000@usxchange.net

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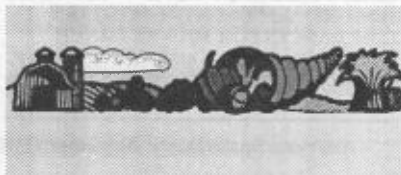
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